EMBROIDERY

OR

THE CRAFT OF THE NEEDLE

BY W.G. PAULSON TOWNSEND.

BERTRAND SMITH
"ACRES OF BOOKS"
140, PACIFIC AVENUE
LONG BEACH 2
CALIFORNIA

I am the ancient apple-queen · as once I was so am I now ·
for evermore a hope unseen · betwixt the blossom and the bough ·
anywhere the rivers hidden gold · and where the windy grave of troy
yet come I as I came of old · from out the heart of summers joy ·

Panel, "Pomona."
Designed by the late Sir E. Burne Jones and William Morris.
Worked at the Royal School of Art Needlework.

EMBROIDERY

OR

THE CRAFT OF THE NEEDLE

BY

W. G. PAULSON TOWNSEND

Design Master at the Royal School of Art-Needlework and Government Examiner for Art

ASSISTED BY

LOUISA F. PESEL AND OTHERS

WITH PREFACE BY WALTER CRANE

CONTAINING SEVENTY ILLUSTRATIONS

LONDON AND NEW YORK

TRUSLOVE, HANSON & COMBA, LTD

1899

LONDON:
PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,
STAMFORD STREET AND CHARING CROSS.

PREFACE.

In that remarkable revival of the arts and handicrafts of design, which has, curiously enough, characterized the close of a century of extraordinary mechanical invention and commercial development, that most domestic, delicate, and charming of them all, perhaps, the craft of the needle, holds a very distinct position.

In its various applications needlework covers an extensive field, and presents abundant scope both for design and craftsmanship, from the highly imaginative kind —represented by such designs as those of Burne-Jones—to the simplest and most reserved ornamental hem upon a child's frock. The true order of its development, indeed, is rather from the child's frock to the imaginative tapestry-like hanging—from the embroidered smock of the peasant to

the splendour of regal and ecclesiastical robes, with all their pomp of heraldry and symbolism.

In the history of needlework, no less than in that of all art, one may follow the course of human history upon which it is the decorative commentary and accompaniment, just as the illuminated initials, borders, and miniatures are the artist's commentary on the books of the Middle Ages.

If taste can be said to be of more importance in one art than another, it is certainly all important in needlework. It enters in at every stage—in planning appropriate design, in choice of scale, in choice of materials, and, above all, of colour.

Embroidery is essentially a personal art, and this, perhaps, in addition to the fact of its adaptability, not only to daily domestic use and adornment, but also to ordinary conditions—not requiring special workshop or expensive plant for its production—has contributed to the success of its revived practice, which is due to the enthusiasm, taste, and patience of our countrywomen.

Even considered as an art of expression—over and above, although of course never

dissociated from, its decorative value—the work of the needle within its own limits, and by its own special means and materials, has quite a distinct value; certain textures and surfaces, such as the plumage of birds and the colour and surfaces of flowers, being capable of being rendered by the needle with a beauty and truth beyond the ordinary range of pictorial art.

In the retinue of beauty, among her sister crafts of design, Embroidery, then, seems likely to hold her place.

Revived at first by a few ladies of taste and skill, important schools, such as the Royal School of Art-Needlework, have since been founded for the study and practice of the art, the subject being now included in their list by the Technical Education Board of the London County Council.

The foundation-stone has just been laid of the new building in Exhibition Road, which is to house the Royal School in its new development, and under such able instructors and lecturers as the author of this work, needlework, as an art, should have an important future before it.

Mr. W. G. Paulson Townsend deals with

the subject mainly from the practical point of view, although not unmindful of the historic side; and in view of the great interest now taken in the craft, and its many followers, such a work, with its reproductions of existing examples and its practical diagrams of stitches, will be both timely and useful.

WALTER CRANE.

Kensington,
June 29, 1899.

AUTHOR'S PREFACE.

In response to the inquiries repeatedly received from students for a handbook on embroidery, I have endeavoured to place before them the following hints and suggestions; to supply a want, and fill a space at present unoccupied.

The ground I have attempted to cover is far too extensive for the space at my disposal. Much has been written on design, and many different methods are employed in teaching it; in fact, frequently young students get very bewildered by trying to follow too many teachers religiously, little thinking that each method may carry him on to the same goal, although by very different ways.

My first duty and pleasure is to thank Mr. Walter Crane for the preface which he has kindly written.

For the practical Plates Nos. 55, 56, 59, 60,

61, 62, 63, and 64, for description to same, also for Figs. 23 and 24 on Plate No. 58, I am indebted to Miss Louisa F. Pesel, and for valuable help in numerous other ways. I have also to thank Miss C. L. Pickering for the practical notes on gold embroidery, and for Plates Nos. 66 and 67.

Perhaps it is hardly necessary to refer to the source of each item of information. I have freely used Dr. Rock's "Textile Fabrics;" the South Kensington Handbooks, both by Sir G. Birdwood and Sir R. Murdock Smith; Mr. Alan Cole's "Ornament in European Silks;" Mr. Walter Crane's "Bases of Design;" Miss A. Strickland's "Queens of England;" and the writings of Messrs. Audsley.

I have to thank the Viscountess Falkland for kindly allowing me to reproduce pillow-case, Plate No. 23; Mrs. Pesel for pillow-case, Plate No. 24; Mrs. R. B. Foster for cotton-hanging, Plate No. 42; Sir W. Drake for altar-frontal, Plate No. 27; Captain J. Stratford for orphrey, Plate No. 48; the Royal School of Art-Needlework for Plates Nos. 1, 2, 3, 4, 8, 9, and 19; to Mr. Selwyn Image for Plate No. 8; Mr. Walter Crane for

Plates Nos. 2, 3, 4 and 9; Mr. G. Faulkner Armitage for Plates Nos. 15 and 16; and the South Kensington Authorities for the assistance given in reproducing the examples from the National Collection.

To Mrs. Conyers Morrell for help in various ways my thanks are due; and to the following ladies who have allowed me to make use of their designs, worked in the design class at the Royal School of Art-Needlework: Miss Bicknall, Miss Boucher, Miss Brown, Miss Christie, Miss Pickering, Miss Pesel, and Miss Way; also to Mr. W. G. Thompson for his assistance in the preparation of this book.

W. G. PAULSON TOWNSEND.

South Kensington,
June, 1899.

CONTENTS.

		PAGE
	INTRODUCTION	1
I.	DESIGN AS APPLIED TO EMBROIDERY ...	7
II.	UTILITY—METHOD AND MATERIAL	19
III.	ADAPTATION—SYMBOLISM	29
IV.	DESCRIPTION OF DESIGNS ILLUSTRATED ...	41
V.	IMPLEMENTS AND MATERIALS USED IN EMBROIDERY	79
VI.	STITCHES	86
VII.	ECCLESIASTICAL AND HERALDIC WORK ...	111

LIST OF ILLUSTRATIONS.

PLATE NO.

1. "Pomona," designed by the late Sir Edward Burne-Jones and the late William Morris.
2. "Spring," designed by Walter Crane.
3. "Seeing" and "Smelling," designed by Walter Crane.
4. "Hearing" and "Tasting," designed by Walter Crane.
5. Studies from Nature for designing purposes.
6. How to make your Design read.
7. Symbols.
8. Design for Altar-frontal, by Selwyn Image.
9. Portion of a Frieze, "The Seven Ages of Man," by Walter Crane.
10. Design for a Chalice Veil, by W. G. Paulson Townsend.
11. Design for an Appliqué Panel, by W. G. Paulson Townsend.
12. Panel, designed and worked by Miss C. L. Pickering.
13. Design for a Table-cover and Settee Panel, by Miss Louisa F. Pesel.
14. Design for Cushion, by Miss Bicknall; and Book-cover, by Miss Christie.
15. Curtain design, by G. Faulkner Armitage.
16. Panel design, by G. Faulkner Armitage.
17. Altar-frontal, designed by Miss S. Way.
18. Seat of a Chair, designed by Miss M. Boucher; and Panel, by Miss Brown.
19. Cushion, designed by W. G. Paulson Townsend.
20. Visitor's Book, designed by Miss Louisa F. Pesel.
21. Chair-back: Italian, late eighteenth century.

PLATE NO.

22. Chasuble: Italian, seventeenth century.
23. Linen Pillow-case: English, sixteenth century. The property of Viscountess Falkland.
24. Embroidered Pillow-case. The property of Mrs. Pesel.
25. Orphrey: Spanish, about 1550; also one about 1530; and one other, sixteenth century.
26. Altar-frontal: probably Spanish, sixteenth century.
27. Altar-frontal: Spanish, sixteenth century. From Sir W. Drake's Collection.
28. Border: Spanish, sixteenth century.
29. Wall or Pilaster Hanging: Italian, sixteenth century.
30. Hanging (Counterchange): Spanish, sixteenth century.
31. Panel: Persian, eighteenth century.
32. Portion of a Curtain: Italian, late sixteenth century.
33. Border: Spanish, seventeenth century.
34. Chalice Veil: Italian, seventeenth century; also Border: Italian, seventeenth century.
35. Embroidery in Silk Net: Italian, late sixteenth century.
36. Border of Cut Linen: Italian, late sixteenth century.
37. Detail to Cut Linen-work: Italian, late sixteenth century.
38. Child's Linen Cap, "Reticella:" Italian, seventeenth century.
39. Lacis-work: French, seventeenth century.
40. Border: Spanish, early sixteenth century.
41. Linen Coverlet: Portuguese, second half sixteenth century.
42. Cotton Hanging: English, seventeenth century. The property of R. B. Foster, Esq.
43. Detail to Cotton Hanging. The property of R. B. Foster, Esq.
44. Border of a Petticoat: Turco-Greek (?), eighteenth century.
45. Border of a Petticoat: Turco-Greek (?), eighteenth century.
46. Carpet (Prayer): Persian, eighteenth century.
47. Portion of a Carpet: Persian, early eighteenth century.
48. Portion of an Orphrey: early sixteenth century.
49. Letter-bag: jewelled.

PLATE NO.

50. The Syon Cope: English, thirteenth century.
51. Detail to Syon Cope: English, thirteenth century.
52. Door-hanging: Saracenic, seventeenth century.
53. Portion of a Coat: French, middle of eighteenth century.
54. Stitches—Stem-stitch, Split-stitch, Rope-stitch, Button-hole stitch, French Knots, Bullion Knot, Tent-stitch, Opus Pulvinarium.
55. Fancy Stitches.
56. Chain-stitch, Square Chain (Open and Closed), Herring-bone, Over-lapping Herring-bone, Satin-stitch.
57. Single Coral, Tied Coral, Bead-edging, Snail-trail, Darning.
58. Cable-stitch, Cable-stitch with Knot, Embroidery-stitch.
59. A Variety of Stitches, from Portuguese piece, Plate No. 41.
60. Different forms of Brick-stitch.
61. Fancy Stitches.
62. Fancy Stitches.
63. A Variety of Borders in Counterchange.
64. Oriental Stitches and Methods.
65. Plain Couching, Gold carried over String, Diaper Couching, and Basket-stitch.
66. Four Borders in Gold Passing.
67. Examples in Tambour Gold over Cardboard; also the use of Purl.
68. Tambour Gold and Purl, Cushion-stitch, Burden-stitch, Japanese-stitch, and Fancy Diapers for background.

EMBROIDERY.

INTRODUCTION.

We may say the art of embroidery still lives, though its position is that of an art which has beaten a retreat. Its sphere of employment is now a cramped one, and there is little likelihood of its ever regaining sway and filling those serious and responsible functions which were once the very essence of its being. To-day it is treated more as a graceful diversion or accomplishment, and there is little or no diligence in the pursuit of it as a great art. This book may find favour in the eyes of those who believe whatever is worth doing at all is worth any pains to do well; your fingers had far better be employed than idle, and if by the result you can arrest a further debasement of taste, it is

no small thing. Professor Ruskin has said,* "Nobody does anything well they cannot help doing: work is only done well when it is done with a will; and no man has a thoroughly sound will unless he knows he is doing what he should, and is in his place."

The discovery of an ugliness is the first step towards a proper appreciation of beauty; both these qualities may be improved if nothing more.

Embroidery is the art of working with the needle (which replaces the pencil, and variously tinted threads take the place of pigment) some kind of decoration, such as fruit, flowers, figures, symbols, etc., on an already existent material, viz. silk, wool, linen, etc. It has no organic connection with the "stuff" serving as its foundation; it might justly be called a gratuitous addition to it.

"When Moses wrote and Homer sang, it is said, needlework was no new thing;" and it takes precedence of painting, as the earliest method of representing figures and ornament was portrayed by the needle upon canvas.

Sacerdotal vestments, and other objects of ecclesiastical use, were in the earliest times

* "The Crown of Wild Olive," p. 51.

embroidered with symbolical and scriptural subjects. Exod. xxviii. 4, 5, "A broidered coat, a mitre, and a girdle: and they shall make holy garments for Aaron thy brother, and his sons, that he may minister unto me in the priest's office. And they shall take gold, and blue, and purple, and scarlet, and fine linen." Exod. xxviii. 39, "And thou shalt embroider the coat of fine linen, and thou shalt make the mitre of fine linen, and thou shalt make the girdle of needlework."

Queens deemed it an honour to occupy their leisure hours in delineating with the needle, the achievements of their heroes.

The Egyptians, with whom the art of embroidery was general, and from whom the Jews are supposed to have derived their skill in needlework, produced figured cloths by the needle and the loom, and practised the art of introducing gold wire into their work.

To judge from a passage in Ezek. xxvii. 7, they even embroidered the sails of their galleys which they exported to Tyre: "Fine linen with broidered work from Egypt was that which thou spreadest forth to be thy sail."

Homer makes constant allusions to embroidery. Penelope throws over Ulysses, on his departure to Troy, an embroidered garment of gold, on which she had depicted incidents of the chase.

We read in Greece the art was held in the greatest honour, and its invention ascribed to Minerva. Phrygia became celebrated for the beauty of its needlework. The "toga picta," decorated with Phrygian embroidery, was worn by the Roman generals at their triumphs, and by their consuls when they celebrated the games. Embroidery itself is therefore termed in Latin "Phrygian," and the Romans are said to have known it by no other name.

Babylon was no less renowned for its craft of the needle, and maintained the honour up to the first century of the Christian era.

It is said Pope Paschal (fifth century), an ardent lover of needlework, made many splendid donations to the churches. On one of his vestments were pictured the wise virgins, wonderfully worked ; on another, a peacock, in all the gorgeous colours of its plumage, on an amber ground.

In mediæval times, spinning and embroidery, from the palace to the cloister, were

the occupations of women of all ranks, and a sharp strife for superiority existed in the production of sacerdotal vestments.

In the eighth century two sisters, abbesses of Valentina in Belgium, became renowned for their excellence in all feminine pursuits, imposing needlework upon the inmates of their convent as a prevention of idleness, the most dangerous of all evils.

Long before the Conquest English ladies were much skilled with the needle. The beautiful "Opus Anglicum" was produced under the Anglo-Saxons (see the Syon Cope illustrated, Plate No. 50).

An anecdote related by Mathew of Paris is a proof of the excellence of English work. He tells us, about this time (1246) the Lord Pope (Innocent IV.), having noticed that the ecclesiastical ornaments of some Englishmen, such as mitres and chorister copes, were embroidered in gold thread in a very pleasing manner, asked where these works were made, and received as answer, "In England." Then said the Pope, "England is surely a garden of delights for us; it is truly a never-failing spring, and there, where many things abound, much may be extorted."

The Countess of Shrewsbury, better known as Bess of Hardwick, was in her day a famous art needlewoman; also Scotland's queen, whose weary hours were beguiled by work with her needle. Penhurst, Hatfield, Knole, and numerous other palaces, are filled with similar souvenirs of royal and noble ladies.

I.

DESIGN AS APPLIED TO EMBROIDERY.

Let it be understood, tapestry and fine kinds of lace are distinctly different to embroidery. We have said to embroider is to apply some kind of pattern on an already existent material—the expression of form by stitches; the stitches by their direction should express the fibrous growth of the plant and its varieties of surface. You may (for instance, on stems and long blady leaves such as the iris and tulip) carry the stitches straight across in laid-work, while the couching gives the proper direction of growth (see Plate No. 65; if embroidery stitch, see Plate No. 58).

The designer for embroidery has a freer hand than the one who designs for woven fabrics; in fact, he ought not to attempt to produce patterns, the effect of which can be

obtained by mechanical means. Handwork to-day has a tendency, in all departments of human labour, to be superseded by machinery, and while machinery has not sufficient self-restraint for the production of works of art, it is all-powerful for their suppression. Sir George Birdwood says, "It is impossible, in describing the handicrafts of India, to follow the classification usually adopted of the arts and industries of Europe, based as it is on the broad distinction that must always be drawn between art and industry when industrial productions are no longer handwrought. but manufactured by machines."

There is an embroidery machine invented of a most ingenious kind, which enables one person to embroider a repeating design with eighty and up to one hundred and forty needles. Several of these machines are now mounted in France, Germany, and Switzerland, and, with some modifications, in Manchester, Bradford, Glasgow, and Paisley.

The charm of (handworked) embroidery is that it can express the individuality of the worker. The embroiderer ought to know more about design, as even with the most careful directions, it is difficult to render exactly

another's idea. To get design, colour, scheme, and embroidery from the same brain ensures a certain unity whatever the grade of excellence may be; and it is more or less a work of art. We are not all inventive—some have little or no invention—and therefore it is impossible for them to produce designs. They may, however, be taught to see the difference between a good and a bad design. It is really deplorable to think so much time is wasted by clever needlewomen, because they know so little about the construction of the patterns they embroider. A good design is worth good workmanship; both are essential in the production of a beautiful piece of work.

One of the saddest mistakes of the embroiderer is to attempt pictorial representations of flowers, to force the light and shade, and give the effect of relief. This misdirected aim appears to be reached when the flower resembles a natural flower resting on the surface of the material.

Vulgarity and bad taste in this form exists not only amongst the unintelligent, but the so-called educated too often practise it, and thereby show their lack of good taste. It

is difficult to keep people from pandering to the ugliest wayward fashions of the hour.

Let it be clearly understood in a picture we look for something entirely different to a piece of embroidery. In a picture the surface appears to have been totally destroyed, and the spectator beholds a scene as if there were a hole through the wall. A pictorial effect is not the highest and only aim in art; in decorative art it must carefully be avoided. By the term "decorative art" is to render so much of the beauty of the natural objects as possible, with due regard to their qualifications. Decorative art may also be described as the expression of the worker's interest or pleasure in nature and his work.

A good wall-paper designer does not aim for producing a pattern which jumps at you, or competes with the pictures, and makes it impossible to hang a picture against it with any degree of comfort. His object is to make a pleasant piece of broken colour, a good background for pictures and furniture. So the good embroidery designer has in mind the position to be occupied by the portière, curtain, screen-panel, settee-panel,

or the altar frontal, and designs each to keep harmoniously their respective places.

To decorate or ornament an object is to enrich the surface with forms and colour to give the thing decorated a new beauty while adhering strictly to its original shape and character, and perhaps to emphasize the forms of the object decorated, and not ignore them.

We may class ornament as applied to embroidery under three different heads—

Firstly, that expressed simply in outline, as in stem-stitch, chain-stitch, rope-stitch, coral-stitch, cable-stitch, and in cords.

Secondly, that expressed in flat tones, as in laid-work, satin-stitch, cushion-stitch, cross-stitch ; darning, as in "lacis work ;" also patch-work or appliqué (see Plate No. 31).

Thirdly, that expressed by shading, breaking up the surface and suggesting relief, as in ordinary embroidery stitch (feather-stitch) ; also in laid-work, etc.

The third class is the most popular. It has a larger range, and is the most abused ; while giving every facility for good work, it offers equal facility for bad.

It has been said we look for colour and

not for line in embroidery. Colour and texture undoubtedly are charming qualities to strive after, but too few people really appreciate the use of outline pure and simple.

On Plates Nos. 3 and 4, screen panel representing the four senses, viz. "Seeing," "Smelling," "Hearing," "Tasting;" also Plate No. 9, portion of a frieze, "The Seven Ages of Man"—both of these examples are in pure outline and in one colour. Plate No. 2, "Spring," chiefly in outline, the flowers, leaves, and portions of draperies are worked over with embroidery stitch in various colour to add tone; in no place is the ground absolutely covered solidly. All of these examples are from designs by Walter Crane.

On Plate No. 23, linen pillow-case, we have a good and pleasing example of sixteenth-century English work in black silk on linen, which we might place as one of the outline class. The leaves are filled in with small diaper patterns.

We have on Plate No. 28, Spanish border, sixteenth century, where the combination of class one and two, tone and line, appliqué, giving little masses of colour, nicely connected with cord. In this place the cord plays a very

important part ; the result of the whole is extremely happy. This character of work would be perfectly in its place on a mantelpiece border, curtain borders, for church work, etc.

On Plate No. 1, panel of "Pomona," figure by the late Sir Edward Burne-Jones, and background ornament by the late William Morris. This I class number three. The drapery of the figure is embroidery stitch ; so also are the small flowers ; the big leaves in laid-work with gradual blends of colour ; the grapes in border are padded (slightly raised) ; the face and hands are painted.

Outline, although it is very effectual in removing to some extent your design from the pictorial, will not, however, by its use alone make it decorative. In many cases, for practical purposes, it is absolutely necessary to make an outline (appliqué) ; it may be used to make your design read clearly, and even definitely fix your colour (see Plate No. 6).

If in shading you suggest so much relief as to lose the sense of flatness on a characteristically flat surface, it is quite clear you have missed your aim, and done the wrong thing.

You cannot do better than look at the Chinese and Japanese work for good flat treatment. They are supreme in the way which they produce their effects in embroidery, often with one or two shades, purely through their skill in placing the stitches. Constantly changing the direction, they work for a pleasant play of light and shade, acquired by the different placing of the silk. If they shade it is with the definite intention of showing where one shade ends and the other begins. They are very fond of *voiding*, that is, leaving the ground to show between the petals of the flowers and leaves in a manner which is rather similar to the use of ties in stencilling. It is probably because of their love for the stencil, and their skill in its manipulation, that this method has crept into their embroidery (see Plate No. 64). We could with advantage make greater use of this idea in embroidery, *i.e.* the student must not be misled by my admiration for the skill in manipulation of the Chinese and Japanese embroidery, and think I likewise appreciate their designs; they ignore entirely fitness and order.

To flowers, plants, and fruits we are more

indebted for material and suggestions in design than any other source in the whole of nature's category. The best conventional and æsthetic ornament, the Persian aster, the Egyptian sunflower (the lotus), the Greek honeysuckle or anthemion, they are adapted from nature, full of vitality, fulfilling as ornament their various places and uses, while combining the main and best qualities of plant-growth, embodied with vigorous life and beauty. The designer has pillaged the gardens and vineyards, and with the plunder of pomegranates, apples, vines, lemons, and olives, with perfect form and line, placed them in their designs.

On Plate No. 5 I have given a few notes to show you the lines to make your studies from nature. Learn the characteristics of the plant first, before commencing your design. The joints of leaves and flowers (Fig. 2) are of vital importance; the way in which they spring from the stem. Draw carefully the calyx of the flower, the buds in their various stages of opening. I have seen a piece of work beautifully embroidered with the growth reversed in places; also instances where the embroideress (who

confesses the designing and construction of the pattern is perfectly foreign to her) has been afraid to add a stem and connect the leaves which had been omitted by the transferer,* and the most preposterous mistakes made, which could, with a few hours' study, make a beautiful piece of work.

After you know your plant and its possibilities thoroughly, get the masses nicely distributed over the surface you have to cover (see Plate No. 5). In a panel let it be felt the design is complete in the space you have to fill, and does not look like a piece of ornament that might go on for yards indefinitely. Your masses should be connected by harmonious lines; insist on simple, straightforward growth, always bearing in mind the principle of exhaustion, *i.e.* the vigour with which your plant grows from the root, each branch throwing off smaller ones the further it goes. What I want to insist

* The transferer is very often one employed to put the designs on the material, not the designer; the embroideress very often does not transfer, and just as a school-child forgets its copy, and every line becomes a caricature of its predecessor, so the poor design gets so much knocked out of shape by the number of hands it goes through, the number of times it is used, that the spirit has quite left it when you get the finished work.

on, and point out to you, is never to have large stems and branches coming out of smaller ones.

Your detail is the next to consider. If an altar-frontal, or any work to be placed at a distance, your treatment will be broad and simple ; if a table-cover, book-cover, hem of a garment, or anything to be viewed closely, you must have the details made more of, with greater delicacy, such as more serrations in the leaves, etc. In every case your rendering of the plant must be truthful to nature's principle. The flowers may be turned about to get as much variety and interest out of them, although the masses may be repetitions. In embroidery designing you can change your colour or your form as often as you like, and this I should strongly advise you to take advantage of (it is a privilege you have not in designing for woven materials, or any patterns produced by mechanical means, where your design must be complete in a small repeat). When repetition is demanded to give repose, we must not abuse our privilege. Recurrence in art expresses repose, and frequently required, as in a border framing your work. Very few realize

the added sense of completeness given by a border, even though it may be a few nicely spaced lines. Usually the simpler the border the more effective and to the point. Always remember it is the framing of your work, so let it be subordinate.

Simplicity in ornament is perhaps the very last thing even the educated appreciate; as a rule the most florid and complicated patterns please them best. It is often a good plan to put a piece of tracing-paper over your design, and trace the best parts, and see how much of it you can do without. Undoubtedly the highest art is that which is simplest and most perfect; the power of restraint, to know the value of a space, is a desirable quality. It is less faulty to put too little than too much.

There are some kinds of work that attract much more than others at first sight. The best work is that which continues to grow upon you; the more you consider it, the more pleasure it gives you. To appreciate fine distinctions requires acquaintance with a subject.

II.

UTILITY—METHOD AND MATERIAL.

Early decoration in many cases was actually adopted to increase the usefulness of the object; the savage, by the notching of his paddle, not only ornamented it, but ensured a firmer grip as well; also by the roughening of the sword-hilt with a relief pattern, the same result is obtained. You should seize upon points of construction and heighten their interest by suitable decoration. Your ornament must not be an encumbrance to the object it is supposed to adorn. For instance, a design in raised bullion on a cushion is essentially out of place; you could not rest against it with any degree of comfort. Your aim should be to make a broken piece of colour decoration, that does not in any way take away from the comfort.

A good example of utility in decoration is the use of the herring-bone stitch, by which

over an ugly seam the adding of this stitch renders the junction of the two edges of cloth more secure and less unsightly. The use of the button-hole stitch likewise "a virtue of necessity." Fringes arose out of the ravelling of the edge of fabrics. The ends were tied into bunches, which have now developed into elaborate patterns. They are also useful in giving a soft appearance. Quilting, as you know, was necessary to keep the stuffing in its place.

The ornamenting of book-covers by clasps and corner-plates was done to strengthen and protect them. They are now successfully used purely as ornaments suggested in the tooling of leather, and in embroidered book-covers.

When we speak of applied ornament, it is often misunderstood, for this reason : it might suggest that one person can make it, and another stick it on. The greatest and best results are arrived at, when the embroiderer is an artist, and the artist is an embroiderer.

No doubt you have some things too good to use ; made only to show, and then folded up and put away. The fact of the matter is, they

are often so ornamented they are quite impossible to use, so bad you cannot use them. One thing you know, they cost a lot, and that is why you prize them.

It is a custom sometimes amongst salesmen to tell you, or in a way apologize for the high price of the article on account of the difficulties which arose in the producing of it, perhaps from their trying to imitate some other material, frequently something not suitable for the functions of the article. We must always bear in mind, it is the material, so to speak, which gives us the lead in decoration, and it is always right for us to follow that lead.

The use of counterchange in appliqué (see Plate No. 30). The pattern is arranged so that which is taken away in one portion may be used again for other portion. For this purpose your designs must be evenly balanced. In Plate No. 29 the darker surface ornament panel appears smaller although identically the same material cut from the other panel with the light (ground) ornament. This difficulty could have been overcome by placing the dark cord as near the edge of the dark material as possible, and the light cord in

the same manner as much on the light material.

There are a variety of ways of treating appliqué. It must first be stitched to the ground with small stitches taken from the ground *into* the appliqué at right angles to the edge. Then often a couching of silk is also necessary to cover the edges before the cord is sewn down. Another variety is that in which the edge has either a strand of silk or very narrow ribbon couched down instead of the cord; or, again, the edges can be worked over in satin-stitch, or button-hole stitch with a strand of silk under. Admirable effects are obtained by the use of satin-stitch to bind the edges.

For appliqué of almost all kinds it is well to back the material, which is done in the following manner:—

Stretch tightly on a board with tacks or drawing-pins a piece of thin cotton or linen fabric. Paste this all over with a thin layer of paste (shoemaker's paste diluted with water) smoothly and completely on it; put the velvet, satin, serge, linen, or whatever is to be used in the work, wrong side down, press firmly, and see that no air bubbles or lumps remain;

then leave it to dry thoroughly, over night if possible.

Then, on the wrong (linen) side, draw out the design, and cut carefully out the parts with short, sharp scissors, *i.e.* to cut from the backing you ensure a sharper and cleaner edge (nail scissors are strong at their points and under great control).

On your foundation material, which has been previously stretched in a frame, mark out any parts that have to be embroidered, indicating where the cut-out pieces must go. Pin the appliqué pieces into their places and then paste again, and leave until dry. These pieces should be securely tacked into their positions before the embroidery is actually commenced.

This all done, proceed to ornament as desired with either cords or stitches.

If your work is to be strained for framed panels, etc., a piece of holland pasted over the back is a good preservative; it holds it all together in a firm manner. For curtains, or anything where softness in hanging is required, this backing would not be desirable.

If your appliqué is worked in the hand the greatest care must be taken to keep it quite flat.

With reference to the contention as to the rival merits of frame *versus* hand work. As a general rule amateurs much prefer the work out of the frame, being much easier for them to handle, whilst professionals would put almost all work into a frame. Extremes are bad; surely both methods have their advantages. A variety of fancy stitches, oriental, darning, chain, button-holing, etc., cannot be conveniently done in a frame; while at the same time for laid-work, etc., a frame is absolutely essential.

In appliqué patterns keep to simple forms, or rather avoid elaborate serrated leaves and thin ornament. There is no reason why thin stems, centres of flowers, etc., should not be worked up in silk stitching.

Appliqué is not sufficiently used, as it is eminently suitable for positions where broad effects are wanted, and where fine work cannot be seen or is too good for rough usage. The Spanish and Italians used it with great skill and success.

The Persians use inlay more often than actual appliqué. Sir R. Murdock Smith, in his South Kensington Handbook on Persian Art, has said, "A peculiar kind of embroidery

and patch-work combined is largely made at Resht (see Plate No. 31), and to some extent in Ispahan, at the present day. It consists of patchwork of minute pieces of broad-cloth of different colours, the seams and some other portions of which are then covered with needlework also variously coloured, the whole forming a combination of geometric and floral ornament. The colours being of the brightest, the general effect is, perhaps, somewhat gaudy. These 'Gul-Duzi-i-Resht,' as they are called, are mostly used by the Persians for saddle-cloths and showy horse-clothing, for which they are not inappropriate. They also serve for Sarandāz and Kenārch covers, and nowadays for tables, sofa, and chair-covers, where intercourse with Europeans has introduced such articles of furniture."

The Persians were very fond of embroidery in gold and silver on velvet. There are a number of carpets in the South Kensington Museum worked in this way (see Plate No. 47).

We get also from Persia some geometrical designs worked in white on a white ground of calico and cambric. This kind of work

at the present day is often effectively employed to decorate the edges and network visières of ladies' veils. In most of these cases there is no reverse side, both sides are exactly the same.

In Exodus we read that Aholiab, the chief embroiderer, is specially appointed to assist in the decoration of the tabernacle. In celebrating the triumph of Sisera, his mother is made to say that he has a "prey of divers colours of needlework on both sides," evidently meaning that the stuff was wrought on both sides alike, a style of embroidery exhibiting a degree of patience and skill only practised by the nations of the East. I have heard that some of the embroidery we get of this kind is worked by two people, one on either side of the material simultaneously.

The use of crewels is rather scoffed at, for the simple reason there are not many people at the present time who can handle them properly; for furniture coverings they could, I think, be used advantageously. There are some fine hand-made linens procurable, which are produced by "The Windermere Industry," and which would

make admirable grounds for the purpose. I do not like the use of a poorer material on a richer one, *i.e.* not wool on silk, but do not hesitate to use silk on linen, etc.

"Laid-work" is a much more economical method than satin-stitch. In laid-work all the silk is on the surface of the material, as the term implies, while satin-stitch is taken under and over, and you have as much on one side as the other; but you get a richer effect from the silk done in satin-stitch, as the run of the silk is in one direction, and gives a brighter appearance.

The highly padded work, and particularly the raised figures, are very unsatisfactory, but for ecclesiastical work, hangings, heraldry, etc., in Bullion and silk, the padding of severely drawn flowers and ornaments are very effective and highly appropriate.

Mr. Alan Cole has said,* "In the early work they had no resource for obtaining effects which might be considered to be foreign to straightforward and *bonâ-fide* needlework. Later, in the fifteenth century, relief effects were then attempted and obtained in much of the gold thread work,

* "Ornament in European Silks."

and an early indication of the departure from flat simplicity of earlier work is given in the modelled feather of the fifteenth century of angels' wings. The modelling or padding out of needlework is more pronounced in the early sixteenth-century architectural work, and carried still further in coats-of-arms of the seventeenth-century pouches."

Cords, gimps, braids, hanks of floss silk were used in the sixteenth century, and the use of spangles, beetle-wings, tinsel, and jewels in the seventeenth and eighteenth centuries. Many admirable results can thus be accomplished, but you must, however, be very careful and discreet in handling the four last-named embellishments.

III.

ADAPTATION—SYMBOLISM.

Everything on this earth has some duty to perform. Ornament can do, and should do, something more than cover a space.

If you take plants, flowers, and fruits, and throw life-like representations of them on a surface, and then call it decoration, you make this decoration exactly like the natural object; some of the suitability must be sacrificed; you must adapt nature to use. A prickly plant deceptively reproduced on a surface which you are to rest against, is not a pleasant idea. Your prickly plant may be so cleverly removed from nature (still retaining the beautiful characteristics without the unpleasantness that may be felt by leaning against it). A briar rose is beautiful in form and colour in the garden, and if handled by a master is equally beautiful when simplified and adapted to a flat surface.

This removing from the realistic, and adapting it to your requirements, is usually called "Conventionalization." Let it be understood to Conventionalize is *not* meant to make a clumsy, coarse imitation of nature, when all the beauty is left out. We not only conventionalize in form, but also in colour, *i.e.* it is not necessary always to put green for leaves. Your design may be in one or two colours; we should do well to be satisfied with fewer colours. White on white has been used sucessfully; the silks give us so much play of light and shade in texture and contrast to the material.

The fibrous growth in nature is one of the principles never to be lost sight of in embroidery for the direction of the stitches (see Plate No. 5).

The student who is observant will see that plants illustrate most of the guiding principles which are laid down in ornament. Go, then, to the standard examples, and satisfy yourself that the principles observed in nature are followed in the examples you are studying; note any departure from those principles, and do your best to find the reason for it. Sometimes a master breaks away, and ignores

a principle, but the student must understand it takes a master to break away successfully.

Principles are the consideration of things which underlie the laws or rules. Rules have been compared to the buoys round shoaly coasts, which may be overlooked when the mariner has learned to sound for himself.

Good taste is instinctive with some, while others are educated to appreciate beautiful things; we all know certain forms and colours give us more pleasure than others.

We must consider the circumstances under which works of art are created, the practical needs and natural surroundings of their existence; for instance, the rapture of the Eastern's magnificence—how he craved for light and colour; while we appreciate colour in a more sober sense, not demanding that brilliancy which he distinguished and insisted on, intensified and glorified with the rainbow hues of life.

We observe by studying works of art how differently we are endowed with the sense of colour, how variously the gifts are distributed, or, we may say, how we differ in the handling of the gifts. Even the members of our own family are frequently at variance

in their likes and dislikes; the difference of temper and perception has a good deal to do with one's sense of form and colour.

There are a number of tricks practised by students revelling in ignorant, or shall we call it eccentric, genius; sometimes called "originality;" they strive to do something that has never been done by our predecessors; so bad they would not do it, maybe. These students find no pleasure in the works of Celleni, Ghiberti, Sansovino (Jacopo Tatti), Sir Christopher Wren, Alfred Stevens, William Morris, or even the time-honoured examples in our museums; however, this cranky design will do some good, it will wear itself out, and in doing so enhance the beauties in good healthy work.

Mr. Walter Crane has said,* "The actual systems of building pattern, of pattern forms, methods of drawing and modelling figures, and various handicrafts have been discovered long ago, but it is in their recombination and adaptation—our interpretation and use of them, and in the power of variation and expression, that modern invention and predilection tell."

* "Bases of Design," p. 211.

Symbolism.

It is stated in the fourth century the flowing garments of a Christian senator had pictured on it no less than six hundred figures illustrative of the gospel narrative. A man became a moving panorama, and children stopped with open eyes to gaze at the grotesque objects pictured on the robes of a person of quality.

Stories were embroidered long before it was realized that they aided in beautifying. Some of the oldest patterns did a good deal more than cover the surface; they had a meaning besides and beyond that which was apparent at first sight—the ornamental expression of an idea, a symbol.

Almost all art in the early days expressed religious thoughts by means of symbols.

The veil rent asunder to signify the abrogation of the old law, was the offering of Herod, worked at Babylon. It belonged to that peculiar class of art production memorably illustrated in the Homeric Shield of Achilles. Its very fine materials were symbolical and stood for the elements of the world: fine flax for the earth, purple for the sea, scarlet

for the blaze of fire, blue for the firmamental azure.*

In the ninth century the door of the sanctuary was opened wide for symbolism when griffins, unicorns, lions, eagles, and elephants appeared plentifully on chasubles and copes.

To communicate ideas by pictorial, symbolical, emblematic, or allegorical forms or signs is apparent at the root of all art. A sign used as in writing having a meaning was in time incorporated as a decorative unit into ornament.

The Egyptians used the zigzag to signify water. On Plate No. 6 you will see it in combination with the lotus. The lotus symbolized new birth and resurrection, was also sacred as the type of coming plenty, as it appeared previous to the springing of the crops, and directly after the subsidence of the Nile: as a forerunner of their harvest, there was every reason for them to worship it.

Perhaps next to the lotus in importance is the palm surrounded by the sacred hom, called the "tree of life." It was the date palm, from which inebriating drink was first

* Josephus, "De Bello Jud.," lib. v. cap. 5.

made by the Aryans. In the sixteenth chapter of the Koran it is said, "and of the fruit of the palm trees and of grapes ye obtain an inebriating liquor and also good nourishment."

The winged globe, so frequently used in Egyptian art, is symbolical of the sun and the outspreading wings the overshadowing of providence.

We read that the Fylfot (see Plate No. 7) originally signified the supreme god of the Aryans; later it indicated the axial rotation of the heavens round the Pole Star; and later still, as a benedictus sign or mark of good luck.

The Fylfot is common as an emblem in all countries. We find it in our cathedrals, on English and mediæval brasses; it is also represented on a shield in the Bayeux tapestry. On the same plate (Fig. 6) the Cross Potent rebated is frequently used in heraldry.

In Christian art the Cross as a symbol of Christ is acknowledged to be equal in importance to His other symbol, the lamb, or the symbol of the Holy Ghost, the dove. In representations of the Trinity, where God the

Father is depicted as a man and the Holy Spirit as a dove, Christ is at times imaged by the Cross alone.

The Latin Cross represents the actual cross on which our Saviour suffered; and in its simple, unadorned shape is usually called the Calvary Cross (Plate No. 7). This Latin type is seldom used now. The Greeks rather departed from the original cross, and made it more suitable in shape for ornamental purposes (Plate No. 7). When the Latin type was employed as the emblem of Christianity, it is frequently shown placed on three steps (Plate No. 7). The lowest step, which rests firmly upon the earth, and which you will see is the largest, is Charity, the greatest of all Christian virtues; the middle step is Hope; and the upper is Faith, in which the cross is firmly embedded.

The forms which the cross assumes are almost countless. Although nearly all based on the Greek and Latin types, the Cross of St. Anthony (see Plate No. 7) in heraldry is termed the Cross Potent; we also get the Maltese Cross, the Cross Patée, the Cross Botonée, the Cross Pommée, the Cross Moline, the Cross Fleurie, the Cross Patonce, the

Cross Potent rebated, and the Cross Crosslet. There are a number of other varieties of the Cross both in Christian and heraldic art.

The Cross is the acknowledged mark or sign of the Christian faith throughout all the world. In Christian art the image of the Lamb, the symbol of our Saviour, the Good Shepherd; there are various passages both in the Old and New Testament which refer to Christ under the image of the Lamb.

We find abundant symbolism in the various emblems, and attributes of the apostles, saints, and martyrs. The mystic symbols of the four Evangelists, held in great favour and respect by the ecclesiastical designer, are the four winged creatures, viz. the winged man for St. Matthew, the winged lion for St. Mark, the winged ox for St. Luke, and the eagle for St. John. St. Mark is supposed to have been buried in the great church in Venice dedicated to his name, and the winged lion has become the distinguishing badge of that city.

In the Catacombs we find the Holy Sacrament of Baptism symbolically represented. The most frequent symbol is a fish, often portrayed on the tombs of departed Christians.

Sometimes three fishes are represented, entwined in a triangular fashion, symbolizing the Divine Trinity. On Plate No. 6, I have given the emblem of the Holy Trinity in three different forms. I have also given on the same plate a number of monograms which were devised by early Christian artists to express the sacred names of our Saviour.

It is an undisputed fact that early Christian artists used colours symbolically, and applied them in their work. The following are the meanings attached to the chief colours found in Christian art :—

White is the emblem of purity, innocence, faith, joy, life, and light.

Red is emblematical of the passion of our Lord, the sufferings and the martyrdom of His Saints.

Blue is emblematical of heaven. It signifies piety, sincerity, godliness, and divine contemplation.

Yellow or *Gold* signifies brightness and goodness of God, faith and fruitfulness.

Green is used by the Church on ordinary Sundays, and Ferials, or week-days. It signifies bountifulness, hope, mirth, youth, and prosperity.

Violet signifies passion, suffering, sorrow, humility, deep love, and truth. Martyrs are frequently clad in violet or purple garments.

Black is symbolical of death, darkness, despair, and mourning.

White, red, green, violet, and black are called canonical colours.

The Vine appears constantly as a Christian symbol; with the Greeks it was sacred to Dionysos, and represented to them the Divine life-giving earth spirit continually renewing itself and bringing joy to men.

The Lily, the emblem of purity.

The Olive branch, the emblem of reconciliation and peace.

The Palm, the symbol of martyrdom, and belongs to all those saints who suffered death in the cause of Christ.

The Pomegranate, burst open and displaying its seeds, was accepted in early times as the emblem of future life and of hope in immortality.

The Apple is an emblem of the Original sin as it alludes to the fall of man.

The Anchor, the symbol of hope, firmness, and patience.

The Arrow, an emblem of martyrdom.

The Circle, or ring, the emblem of eternity.

The Dove, when accompanied by the nimbus, is the symbol of the Holy Ghost; when used alone, it is the emblem of meekness and purity, when with an olive branch in its beak, it is the emblem of peace.

The Griffin.—This creature, representing evil, is winged, with bird's claws for its hind feet, and lion's paws for its fore feet; the beak is strong and eagle-like—a combination suggestive of terror and power.

The Dragon is the symbol of the Evil Spirit. The devil has also been symbolized by the serpent and with direct authority of the Holy Scriptures (Rev. xii. 9; also xx. 2).

We generally claim St. George of the Dragon as the patron saint of England.

In heraldic bearings we get animals, plants, etc., used as the distinguishing marks or ensigns of families. Sometimes these signs are the only clue to authorship.

IV.

DESCRIPTION OF DESIGNS ILLUSTRATED.

Plate No. 1, "Pomona." Designed by the late Sir Edward Burne-Jones, with the background ornament by the late William Morris. The figure is worked in embroidery-stitch; the dress is in dull pinkish reds. The face and hands were painted by Sir Edward Burne-Jones: the leafy scroll is done in laid-work; all the lines are taken straight across the leaves. The small underlying flowers and foliage are worked in embroidery-stitch. The grapes on the border are padded, so that the light catches the floss and makes them appear in good contrast to the rest. The whole has a very pleasing effect. This reproduction brings the scroll-work rather too much in prominence.

Plate No. 2, "Spring." Designed by Walter Crane. The ground is a low-toned oatmeal-

colour, approaching brown paper, and is a coarse linen. The design is embroidered in silks, chiefly in stem-stitch and embroidery-stitch. You will see the drapery in the figures is only worked to show the high lights ; by not covering the whole surface of the figures a good deal of labour is saved, and a pleasant flat appearance obtained.

Plates Nos. 3 and 4. Four figures representing the Senses—"Seeing," "Smelling," "Hearing," "Tasting." Designed by Walter Crane. Worked on delicate coloured linen in stem-stitch for drapery, and the outline to flesh in split-stitch. The whole is embroidered in brown silk, and all outline.

Plates Nos. 5, 6, and 7. Devoted to details for designing purposes—symbols, etc.

Plate No. 8. Design for an altar-frontal, by Selwyn Image. The figures all worked in strong outline, foliage to fruit in solid embroidery, the fruit lightish in colour, and filled in with cross-stitch. The whole is worked on a white ground.

Plate No. 9. Portion of frieze, "The Seven Ages." Designed by Walter Crane. Worked in outline (stem-stitch) on an oatmeal coloured ground.

Plate No. 2.

Worked at the Royal School of Art Needlework.

Plate No. 3.

Screen Panel. "Seeing" and "Smelling."
Designed by Walter Crane.

Plate No. 4.

Screen Panel. "Hearing" and "Tasting."
Designed by Walter Crane.

Plate No. 5.

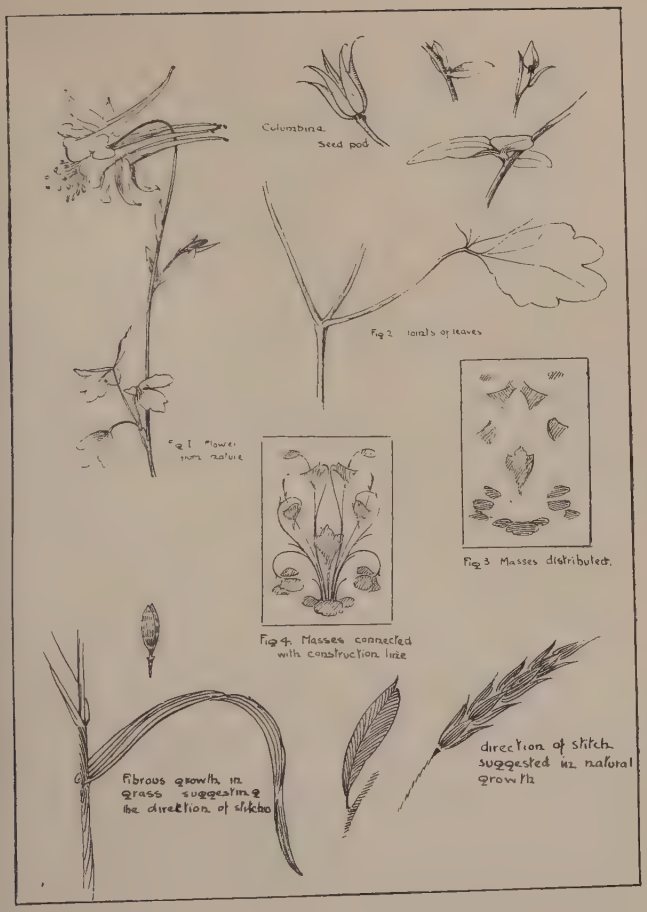

Columbine
Seed pod
Fig 2 Joints of leaves
Fig 1 Flower from nature
Fig 3 Masses distributed.
Fig 4. Masses connected with construction line
Fibrous growth in grass suggesting the direction of stitches
direction of stitch suggested in natural growth

Plate No. 6.

1.

EXAMPLE OF STITCHING WITHOUT OUTLINE -

2.

WITH OUTLINE ADDED. MAKING FORMS READ CLEARLY.

3.

APPLIQUE GIVING A SOLID BOLD EFFECT

4.

MONOGRAME EXPRESSING THE NAME OF "CHRIST" IN GREEK. SURROUNDED BY A CIRCLE OF ETERNITY -

5

MONOGRAME EXPRESSING OUR LORD JESUS CHRIST" —

6.

A CONTRACTION EXPRESSING "JESUS CHRIST." WITH SMALL CROSS INTRODUCED.

7

THREE FISHES SYMBOLIZING BAPTISM

8.

EMBLEM OF TRINITY. THE "THREE ETERNAL BEINGS IN UNITY."

9

EMBLEM OF TRINITY

10.

AN EMBLEM OF THE TRINITY WITH INSCRIPTION IN HEBREW CHARACTERS. "GOD."

Plate No. 7.

1.

EGYPTIAN LOTUS IN WATER

2.

FYLFOT. also called the GAMMADION. (see Dr Rocks Textile Fabrics Page cxl)

6.

CROSS POTENT REBATED FREQUENTLY USED IN HERALDRY.

5

CALVARY CROSS

3

GREEK TYPE.

7

CROSS POTENT.

4

LATIN TYPE EMPLOYED AS THE EMBLEM OF CHRISTIANITY. THE LOWER STEP IS CHARITY THE MIDDLE STEP IS HOPE UPPER STEP IS FAITH

9

MALTESE CROSS

8

CROSS PATÉE. FREQUENTLY CONFOUNDED WITH THE MALTESE-CROSS

10.

CROSS BOTONÉE

11

CROSS POMMÉE

12.

CROSS MOLINE.

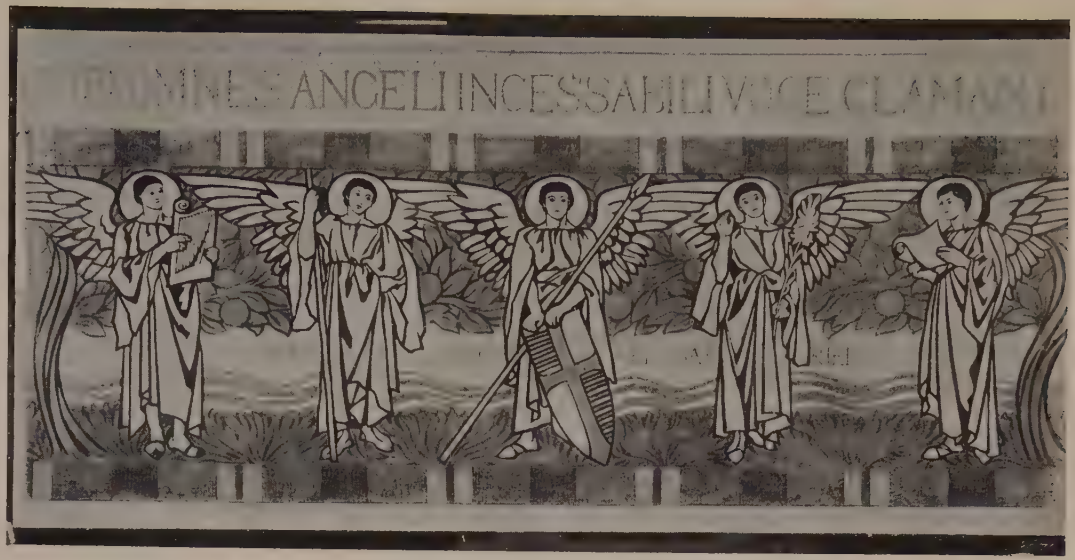
CROSS FLEURIE.

14

CROSS PATONCE

15

CROSS CROSSLET.

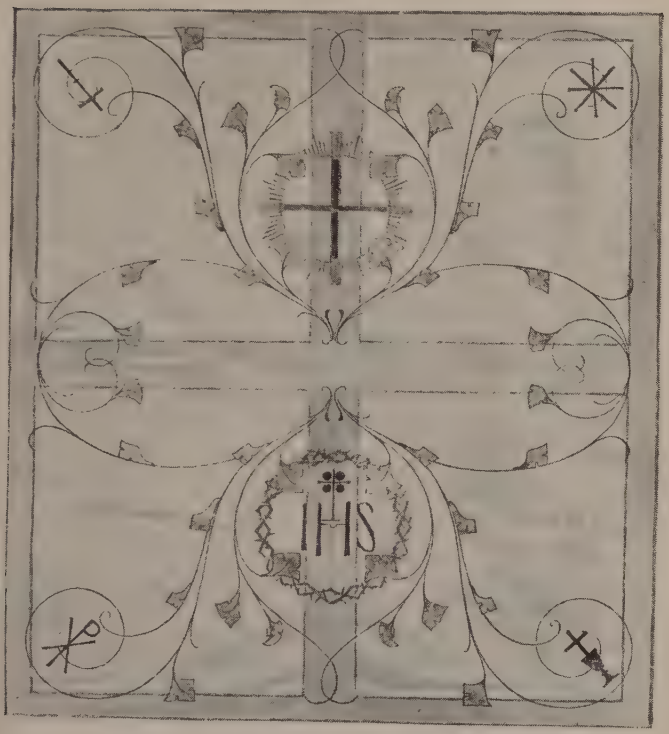


Altar Frontal. Designed by Selwyn Image.

Plate No. 9.

Portion of Frieze. Designed by Walter Crane and Worked at the Royal School of Art Needlework.

Plate No. 10.



Design for Chalice Veil, by W. G. Paulson Townsend.

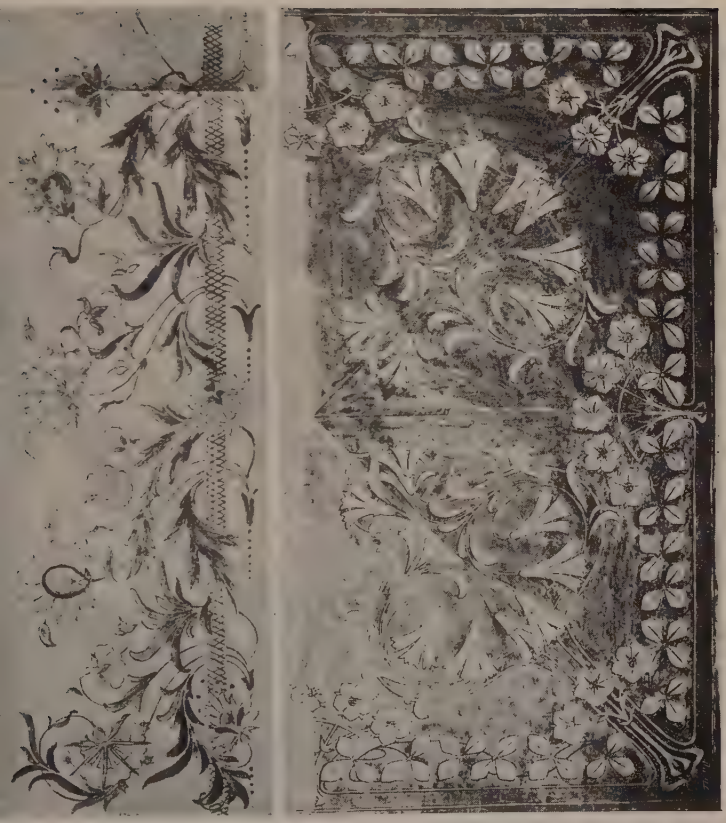
Plate No. 11.

Design for Appliqué Panel, by W. G. Paulson Townsend.

Plate No. 12.

Designed and Worked by Miss Pickering.

Plate No. 13.



A Design for Panel and Table Cover, by Miss Louisa F. Pesel.

Plate No. 10. Design for a chalice veil by W. G. Paulson Townsend. Ground is an ivory-coloured satin; the cross and outer band is an oyster-grey satin. The ornament is in gold and silver threads; the leaves are laid in rose colour, gradating to pale yellow silk.

Plate No. 11. Design for an appliqué panel, by W. G. Paulson Townsend. Worked in the Windermere linens, in blues and green, with a little salmony-red. The edges are worked in satin-stitch.

Plate No. 12. Panel. Designed and worked by Miss C. L. Pickering. The ground is a russet-green cloth. The design is all laid. The flowers are blends of purple, with little pieces of orange introduced; the leaves a milky-green, worked down to a deep bronze-green at the base. The whole outlined with an old-gold silk cord.

Plate No. 13. Design for a table-cover, and a long panel for the back of a settee. The latter is a clever adaptation from a Persian example in the South Kensington Museum. The table-cover was designed to be worked in white on white. The two designs are by Miss Louisa F. Pesel.

Plate No. 14. Design for cushion, by Miss

Bicknall. The daffodils in pale yellow and orange, and the leaves in delicate green. Also a design by Miss Christie for a book-cover, worked in bright Oriental silks with spangles.

Plate No. 15. Design by G. Faulkner Armitage for a short curtain.

Plate No. 16. Design by G. Faulkner Armitage for a panel. The stitch and the colours are marked on the plate.

Plate No. 17. Design for an altar-frontal, by Miss S. Way. Alternative bands of the lily and the leaves ; to be worked in appliqué. The flowers are white on a crimson ground, the centres of which, and stems, are in yellow with silver outline ; in the centre of flower-panel are small quantities of black cleverly introduced. The leaves are green on white.

Plate No. 18. Design for the seat of a chair, by Miss M. Boucher. To be worked in appliqué, and cords for light ornament. The ground is a soft green, the appliqué yellow with old-gold cord. Also a design for a panel by Miss Brown. The flowers at the top of the panel have come rather stronger than they appear in the drawing. The lower flowers are the deeper in colour, and the leaves are in two greens. The whole has a warm grey outline.

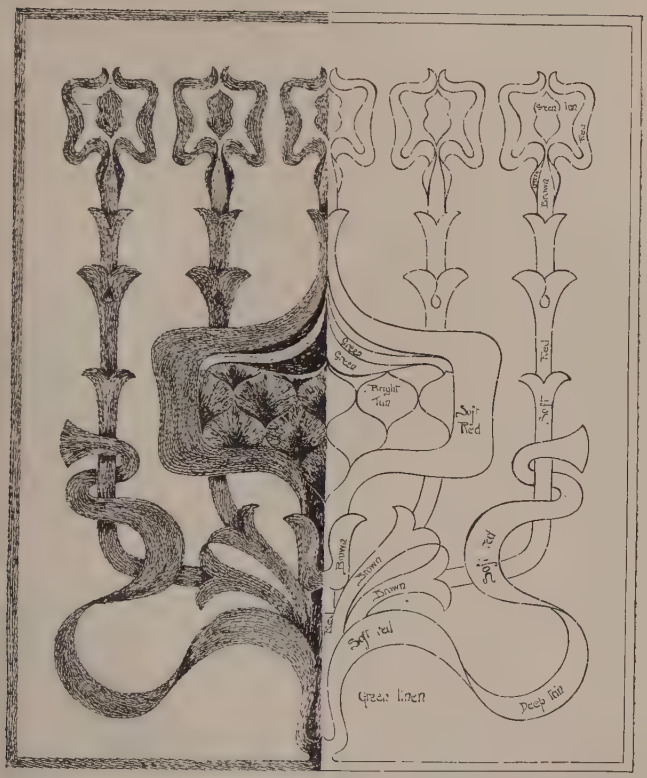
Cushion. Designed by Miss Bicknall.

Book Cover.
Designed and Worked by
Miss Christie.

Plate No. 15.

: DESIGN OF EMBROIDERY :
: FOR SHORT CURTAIN :
: BY : G. FAULKNER ARMITAGE :
: ALTRINCHAM :

Plate No. 16.



DESIGN FOR EMBROIDERY.

BY G. FAULKNER ARMITAGE, ALTRINCHAM.

Plate No. 17.

Altar Frontal.
Designed by Miss S. Way.

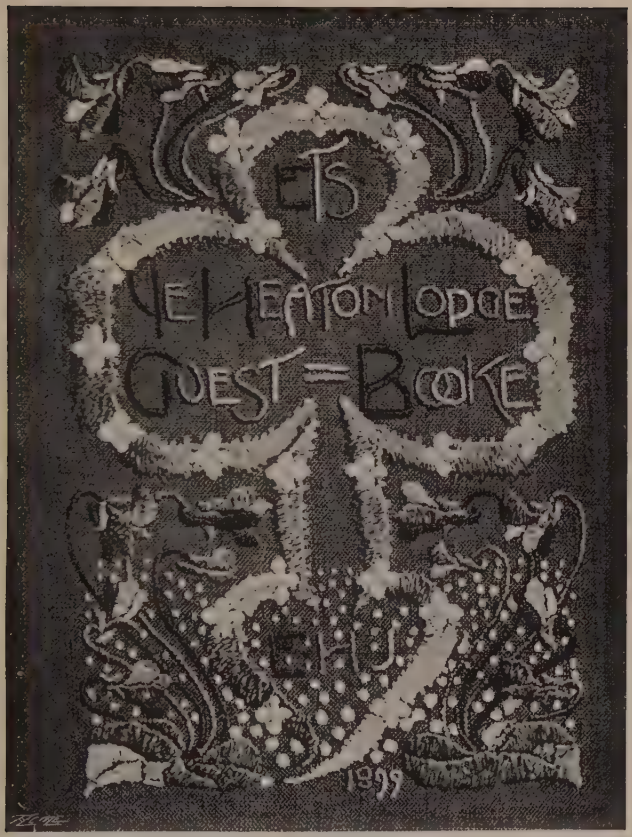
Seat of a Chair. Designed by Miss M. Boucher.

Panel. Designed by Miss Brown.

Plate No. 19.

Design for Cushion, by W. G. Paulson Townsend.

Plate No. 20.



Book Cover. Designed by Miss L. F. Pesel.

Plate No. 19. Design for a cushion, by W. G. Paulson Townsend. The ground is a greenish-grey satin ; the flowers are in lilac gradated to purple ; the leaves and stems are purply-greys, all worked in embroidery-stitch.

Plate No. 20. Visitors' book. Cover designed by Miss Louisa F. Pesel. Carried out entirely in satin-stitch. The background is a Pompeian red linen ; the shamrock-shaped band is a dark, rich grass-green, and the small flowers cream ; the flowers, stems, and lettering are in steel-blue grey, dull mauve, and pale blue. These three colours are used quite flat, and not shaded with each other. The calyx of the flowers are green, also the two leaves at the base of the design. The dots are in a pale warm yellow. Note the broken edge given to the band by taking every second or third stitch beyond the line. The idea for this design in part, and for the colouring entirely, was taken from an old scrap of Italian brocade. The whole is worked in a Mallard embroidery silk, which is very glossy and smooth in quality.

Plate No. 21.

Chair back of white silk, with ornamental frame worked in gold thread and tinsel, intertwined with flowers and leaves worked with coloured silks in embroidery-stitch (feather-stitch).—Italian, late eighteenth century. 22½ ins. by 15 ins. [1157—1877].

From a design point of view it is not a good example. A geometrical framework in gold to connect and interlace the ornament in silk is useful, and better shown in the chalice veil (Plate No. 34). It is very bad to put all kinds of flowers coming from the same stem as these do.

Chair Back. Italian, late 18th Century [1157-1877.]

Chasuble Back. Italian, 17th Century [581-891.]

Plate No. 22.

Chasuble. Back—canvas, covered with various coloured floss silks laid down and stitched over with long parallel silk threads (couched). The design consists of two large corresponding leafy floral scrolls, each springing from a calyx or cup of acanthus leaf, towards the bottom of the chasuble, in the centre; between the scrolls are two balanced groups of triple stems, with flowers and leaves. About the neck is a border with a wavy line of leaves, and from the neck downwards, across various scrolling stems, flowers, and leaves, are two parallel yellow stripes, joined at their lower ends by a short stripe. The ground of the design is of white floss silk laid down (couched).—Italian, seventeenth century. 4 ft. $4\frac{3}{4}$ ins.; greatest length, 2 ft. 11 ins. [58—1891].

This is a better example of design than the previous plate. The parallel stripes, on which the pattern is built, is a good idea; again, the naturalistic flowers growing all from the one main stem is poor.

Plate No. 23.

Linen pillow-case, embroidered in black silk with vine leaves and fruit.—English sixteenth century. The property of the Viscountess Falkland.

This example is worked in black silk on a very fine white linen. The design is an all-over one, the masses being very evenly distributed. The stitches used are button-hole square-chain very closely worked, outline ordinary chain, and a variety of filling-in pattern-stitches, which diaper the ground of the leaves.

This is an instance of how frequently, in a design which is worked in one or two colours, a variety of fancy stitches are and can well be introduced, without spoiling the unity of effect. On the other hand, if a large assortment of colours are employed, then it is better to restrict the range of stitches, so as to insure the necessary harmony.

Linen Pillow Case. English, 16th Century.

Plate No. 24.

Embroidered Pillow Case, from the neighbourhood of Trieste.

Plate No. 24.

Embroidered pillow-case, from the neighbourhood of Trieste. The property of Mrs. Pesel.

These pillow-cases were at one time in general use in most of the peasants' cottages. They are worked in black worsted in cross-stitch on white linen. There are examples in the South Kensington Museum worked in black silk, very similar in effect, which come from Abruzzi (Italy).

They seem to be much more interesting specimens of cross-stitch than the usual run. Possibly it is due to the severe and simple designs, and also the black and white only being used.

Plate No. 25.

No. 1. Orphrey, or border to an orphrey altar-frontal. Of crimson velvet, with repeating conventional ornaments, alternated with roundels respectively containing cyphers cut out of yellow satin, outlined with blue silk cord and gold thread, and applied (appliqué) to the ground. The monograms are "couched" in gold threads; parts of the roundels are worked with layings of blue and white silk cords.—Spanish, about 1550 [248—1880].

No. 2. Orphrey of antependium, or altar-frontal. Of foliated strap-work, ornamented in gold and silver thread with coloured silk; knitted gold fringe at the bottom.—Spanish, about 1530 [246—1880].

No. 3. Orphrey, or border. Of dark green velvet, with conventional acanthus scroll and other ornament cut out of yellow silk applied (appliqué), outlined and veined with gold thread, such as stems and clusters of fruits worked in silken thread layings (laid-work).—Spanish, sixteenth century [261—1880].

Plate No. 25.

No. I.—Orphrey. Spanish, about 1550 [248-1880.]
No. II.—Orphrey. Spanish, about 1530 [246-1880.]
No. III.—Orphrey. Spanish, 16th Century [261-1880.]

Plate No. 26.

Altar Frontal. White Satin, Embroidered with Ornament in Gold and Colour. 16th Century.

Plate No. 26.

Altar-frontal, with white satin ground. The banded ornament, and heart pierced with an arrow (the emblem of contrition, deep repentance, and devotion in trial), worked in gold basket-stitch. The foliage in coloured silk, and worked in stem-stitch chiefly. Each line of silk has the ground shown clearly on either side of it. All the lines radiate nicely from the centre fibre of the leaves to the outer edge. This open kind of stitchery is very effective; there is practically as much ground seen as silk stitchery on all the light leaves. The whole of the embroidery is outlined with a silk cord (couched).—Sixteenth century, probably Spanish.

PLATE No. 27.

Altar-frontal, green silk ground. This is a splendid example of appliqué, where several coloured materials are used. Note how the stems are corded across at right angles, which makes a change, and gives value to the broader pieces.—The whole is corded (couched) sixteenth-century work. Spanish. An example from Sir W. Drake's collection.

Altar Frontal. Green Silk, Embroidered and Ornamented with an Applique Pattern. Spanish, 16th Century.

Border. Spanish. 16th Century [1162-1877.]

Plate No. 28.

Border of blue satin, with arabesque pattern worked in yellow silk cord, the larger floral details cut out of yellow satin applied (appliqué). The edge is couched with orange silk, and a cord also.—Spanish, sixteenth century [1162—1877].

This example suggests much that could be successfully worked on this principle.

Plate No. 29.

Wall, or pilaster, hanging. Of red velvet and yellow silk mounted on canvas, cut out and fitted together so as to form a repeating balanced pattern of scrolls and flowers in yellow upon a red ground. (Example on the left of plate.) The various forms are outlined with yellow silk and silk gimp stitched down.—Italian, sixteenth century [841—1847].

The example on the right of this plate (dark ornament on light ground) is the portion cut away from the example on the left, viz. pattern in red on a yellow ground. The various forms are also outlined with yellow silk and silk gimp stitched down [841—1847].

Note how much smaller the dark pattern on light ground appears when compared with the light pattern on dark ground.

Plate No. 29.

Wall or Pilaster Hanging. Appliqué. Italian, 16th Century [841-1847.]

Hanging. Appliqué. Spanish, 16th Century [266-1880.]

Plate No. 30.

Hanging of silk and velvet patchwork (counter-change). — Spanish, sixteenth century [266—1880].

Grey-green silk, dark-red velvet, and small pieces of white silk, outlined with pale, string-coloured cord (couched). What is green in one band is red in the next, and *vice versâ*. The white pieces of silk are used for berries and centres of large ornaments, etc.

Plate No. 31.

Panel. Whitish cloth. At the bottom is a finial in the form of a conventional flower springing from a shaped panel, ending in birds' heads regardant; this device is embroidered in gold and silver thread and coloured silks with forms resembling peacocks' feathers (the eyes of the feather-like parts are worked in marigold and green silk). From this panel spring branches, with flowers and leaves in patchwork of various coloured cloths, the outline and stems being executed in chain-stitch, *i.e.* the stems have three or four rows of chain-stitch side by side. A bird, of similar workmanship, is perched on one of the branches.

The colours used are two blues (turquoise and sapphire), black, crimson, cinnamon, and pink. Made at Resht.—Persian, eighteenth century [858—1892].

I have had the privilege of seeing in Mrs. Conyers Morrell's collection the portion which completes this design, and which terminates in the form of a prayer carpet.

Plate No. 31.

Panel. Persian, 18th Century [858-1892.]

Plate No. 32.

Portion of a Curtain.
Black Square meshed net Embroidered with Coloured Silks.
Italian. 16th Century [5064-1859.]

Plate No. 32.

Portion of curtain or hanging. Of black, square-meshed net, embroidered with coloured silks in satin-stitch, with pattern of white and red flowers with green leaves and stems on a geometrical foundation. It has a narrow border, slightly scolloped, and figured with continuous stem forms clothed with flowers and leaves.—Italian, late sixteenth century [5664—59].

Owing to the squareness of the meshes, the design has a certain rigidity which is rather pleasant. It is very flat and broad in treatment.

Plate No. 33.

Border or part of a hanging of linen, showing part of a design of conventionally knotted scrolls, from which spring various flowers—tulips, roses, etc.; birds holding branches of cherries and tendrils are introduced. The scrolls are worked with pink, blue, and yellow silk in satin-stitch, edged with black silk in stem-stitch. The flowers are mostly in satin-stitch; the stems are in herring-bone stitch, and the buds in chain-stitch; the birds are in embroidery-stitch. — Spanish, seventeenth century [342—1885].

There is a rather unpleasant combination of conventional scroll with too naturalistic foliage. The scroll has little touches of the black outline introduced, which give a strength and spirit in a very admirable manner. The execution of the whole is beautiful; the stitches are well chosen, and have a flat, decorative appearance.

Border, or part of a Hanging of Linen. Spanish, 17th Century [342-1885.]

Angle of Chalice Veil. Cream Coloured Silk Embroidered with Silk, Gold and Silver Threads. Italian, 17th Century [573-94.]

Border of Brown Square Meshed Net, Embroidered with Coloured Silks. Italian, 17th Century [686-91.]

PLATE NO. 34.

Corner of a chalice veil. Of cream-coloured silk, embroidered in coloured silks, laid and stitched down in split-stitch, outlined with silver cord. The formal leaves and flowers (chiefly large tulips) are in eight groups, and radiate towards the centre, in which is a small cross in gold basket-stitch. The floral groups are tied with ribbons in laid-work, the stems to flowers, and scrolling bands connecting the groups are in silver basket-stitch.—Italian, seventeenth century [573—1894].

This example has a beautiful, rich appearance. The use of gold-work to connect and give a severe formal basis to the design is good. A variety of flowers, growing apparently all from the same stem, is disagreeable, and bad in principle; also you will see one flower reversed in the growth.

Second example.—Border of brown, square-meshed net embroidered in long and short stitches with coloured silks. The pattern consists of continuous floral scrolls, arranged horizontally, and springing from each side of a central stem surmounted by a flower. The upper and lower edges are worked with coloured silks in repeating pointed tooth-shapes.—Italian, seventeenth century [686—1891].

Plate No. 35.

Embroidery on a brown-silk net. Worked in white linen thread with a repeating design, arranged in three straight rows, and consisting of a branch with stems and leaves, separated by a label. The devices on the second row are placed the reverse way to those on the first and third rows.—Italian, late sixteenth century [631—1893].

This pattern is very similar in style to those used on the dresses in the period of Henri IV., Louis XIII., and Philip IV. of Spain; and also appear in the paintings by Cornelius de Vos (1620).

Plate No. 35.

Embroidery on Brown Silk Net. Italian, late 16th Century
[631-1893.]

Border of Cut Linen Work. Italian, late 16th Century [225-98.]

Plate No. 36.

Border of cut linen-work. The cut forms are edged with a silver thread, fastened with open button-hole stitches, with coloured silks to the linen ; beyond this edging are occasional loops of silver thread. Some of the flowers and fruit, etc., are embroidered all over with coloured silks in long and short stitches. The border is made up of a broad band of repeated and reversed leafy scrolls, flowers, birds, etc., with vertical stems between each pair of scrolls, arranged that no ground of either meshes or intervening ties are required. Attached to this broad band is a narrower border, with a sort of Vandyke edging, and repeated alternations of triple stem devices, with pendant buds and blossoms.—Italian, late sixteenth century [225—1898].

Small portions are probably worked, and then the background cut away. If the whole were cut before working the edges would become frayed.

Plate No. 37.

Detail of cut linen-work. Near the edge is a double gold thread, then silk of various colours in button-hole stitch. The stitch, while finishing the edge of the ornament, is carried over the gold threads, and secures them. The gold thread is passed from one portion of the design to another, forming loops to assist in uniting the whole together. The leaves and flowers are partially worked in coloured silks. —Italian, late sixteenth century [100—1891].

Plate No. 37.

Detail of Cut Linen-work. Italian, late 16th Century
[100-1891.]

Plate No. 38.

Child's Linen Cap. "Reticella." Italian, 17th Century [7522-61.]

Plate No. 38.

Child's linen cap, with insertion of cut or drawn work, with border of embroidered and cut linen. "Reticella."—Italian, seventeenth century [7522—61].

The cut and embroidered linen of this kind was well known and often practised by our grandmothers.

Plate No. 39.

Lacis-work, or darned net. The net is hand-made and the pattern simply darned in linen thread. It is a great pity this kind of work has almost entirely been discarded. Mrs. Conyers Morrell from time to time has endeavoured to arouse enthusiasm amongst workers to start some classes for the poor villagers, and teach them how to do this "lacis-work." Perhaps it is because there is so much produced by the machine giving a similar result, and satisfying those who do not appreciate hand-made stuffs.

Plate No. 39.

Lacis-work, or Darned Net.

Border in Crimson Silk on Linen. Spanish. Early 16th Century [223-80.]

Plate No. 40.

Border worked in crimson silk (cross-stitch) on linen.—Spanish, early sixteenth century [223—1880].

There are a number of borders of this character in the South Kensington Museum, with the background embroidered and the ornament left by showing the plain material.

PLATE NO. 41.

Linen coverlet, embroidered in linen cord. —Portuguese, second half sixteenth century [326—1898].

The linen cord is very hard and tightly twisted. The work consists principally of elaborate fancy stitches (many given on Plates Nos. 59, 60), which are raised above the ground, and give a look of strength to the work. The ground is a pale écru linen, and the work a darker biscuit shade.

Plate No. 41.

Portion of Linen Coverlet. Portuguese, Second Half 16th Century. [326-1898.]

Plate No. 42.

Cotton Hanging, Embroidered with Floral Stems and Birds in Coloured Wools. English, 17th Century.

Plate No. 42.

Cotton hanging. Embroidered with floral stems worked in various shades of olive-greens, browns, and old gold in coloured wools ; the birds are worked in rather brighter colours than the foliage. At the bottom of the design there is a suggestion of earth, from which spring the long, formal main stems at intervals.—English, seventeenth century. The property of R. B. Foster, Esq.

PLATE NO. 43.

Detail to cotton hanging. Embroidered with floral stems and birds in coloured wools.—English, seventeenth century. The property of R. B. Foster, Esq.

This detail shows the direction of the stitches on the leaves, and how the darker colours are introduced. Perhaps this example is a little heavy compared with the English crewel-work, which has a good number of large leaves filled in with diapers, and not made solid, and therefore aids in giving a lighter effect.

Plate No. 43.

Detail of Cotton Hanging.
Embroidered with Floral Stems and Birds in Coloured Wools.
English, 17th Century.

Border of a Petticoat. Turco-Greek (?). 18th Century [2048-1876.]

Plate No. 44.

Border of a petticoat. Of coarse linen, embroidered with red silk in satin, twisted-chain, and short stitches; a band with scrolls and blossoms set between two horizontal lines, about which are a series of scolloped-shaped groups of ornament, the groups repeated in alternation on a geometrical basis formed with conventional leaves and flowers (carnation), with birds placed in every other shape. Acquired in Crete (Turco-Greek ?), peasant's work.—Eighteenth century [2048—1876].

Plate No. 45.

Border of petticoat. Of canvas, embroidered with red silk in satin and chain-stitches. The pattern consists of a lower band containing conventional ornament, above which are figures of men and women, with head-dresses and varied costumes, dancing in groups of five; fanciful cypress, carnation, and other branches set vertically between them. Acquired in Crete (Turco-Greek?), peasant's work.—Eighteenth century [2047—1876].

Border of a Petticoat. Turco-Greek (?). 18th Century [2047-1876.]

Plate No. 46.

Carpet (Prayer). Persian, 18th Century [950-1889.]

Plate No. 46.

Carpet (prayer). Of linen, quilted and embroidered in chain-stitch with coloured silks, chiefly white, yellow, green, and red. The border consists of a wide band set between two narrow ones, each with a waved, continuous stem, with blossoms in the wavings. Similar floral scrolling and leafy stem ornament fills the space beyond the pointed shape (at upper end), which is edged with acanthus-leaf devices. The main ground below the niche, or pointed shape, is a blossoming plant, with evenly balanced bunches of flowers, between which are leaves formally arranged in a pointed shape.—Persian, eighteenth century [950—1889].

Plate No. 47.

Portion of a carpet. Velvet, embroidered in gold and silver.—Early eighteenth century [859—1876].

Kakvin is noted by the Persians for this kind of embroidery. It is now sometimes used for saddle-cloths, holster-covers, etc. This carpet is beautifully worked in tambour gold and silver thread, giving a slightly raised rich effect. One does not feel, however, it is the right material for a carpet.

Plate No. 47.

Portion of a Carpet. Velvet, Embroidered in Gold and Silver.
Persian, 17th or 18th Century [859-1876.]

Portion of Orphrey, from the Premonstratensian Abbey of Tronchiennes, near Ghent. Early 16th Century.

Plate No. 48.

Portion of an orphrey (one of three). Worked with numerous legendary subjects, from the lives of saints ; portions of ecclesiastical vestments. From the Premonstratensian Abbey of Tronchiennes, near Ghent.

The background and framing to this subject is chiefly worked in bullion ; the figures and boat in silk, the water in gold passing, and from the water-line upwards is a diaper in string worked over in gold passing. The framework to each subject is a band of gold basket-work.

Plate No. 49.

Letter-bag. The flowers are worked with clusters of pearls in little concave disks of gold; the leaves are in raised bullion, and the stems in gold cord, which is continued round the leaves. The whole worked on velvet.

This is the only example I have given showing the use of jewels.

Plate No. 49.

Letter Bag. Gold Embroidery Jewelled.

Plate No. 50.

The Syon Cope. English, date about 1250.

Plate No. 50.

The Syon Cope.* Of canvas, entirely covered with embroidery of various classes; the interlacing barbed quatrefoils are bordered with gold thread worked in close-lying, short stitches, and three rows of green, or red, or yellow, and white silk in chain-stitch. The ground in the alternative quatrefoil is filled in with green and faded crimson silks, worked in short stitches to form a close diaper of chevron pattern. On the inside of the embroidery hanks of loose thread have been laid, and are occasionally laid over with green and red silk passing through the intervening canvas, and so added substance to the embroidery. The quatrefoils enclose figures of our Lord, the Virgin Mary, and the Apostles, with winged cherubins, or angels, standing on wheels in the intervening spaces; the faces, hands, and coloured draperies are worked with fine-coloured silks in small chain-stitches. The gold embroidery is done in close-lying, short stitches. The orphrey, morse, and hem are wrought with armorial

* See Dr. Rock, "Textile Fabrics," p. 275. On close examination with a microscope, the flesh-stitch appears rather like a fine split-stitch worked in circular lines.

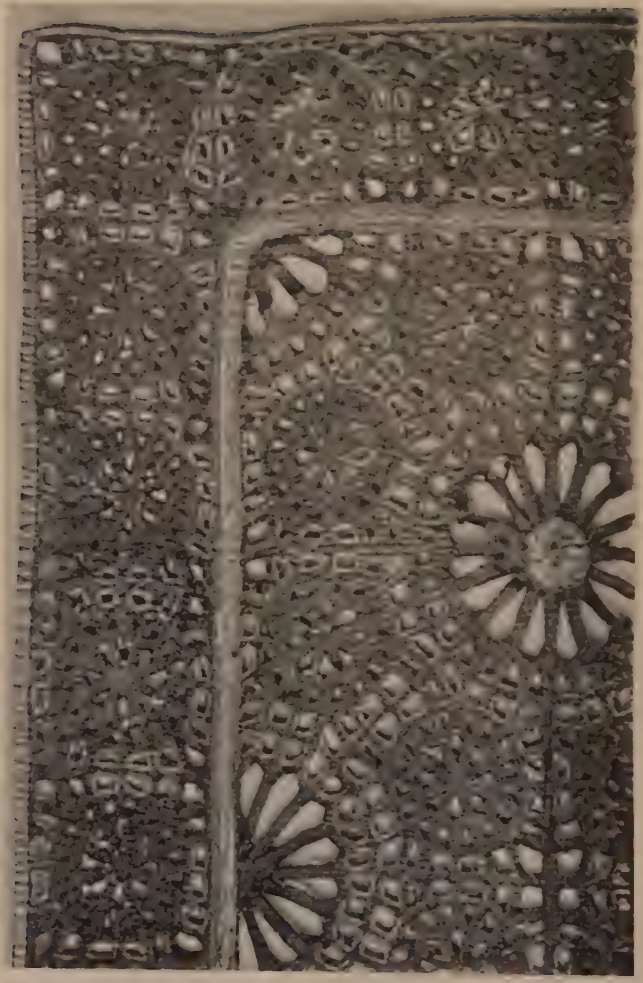
bearings with coloured silks, gold and silver threads in small cross stitches, and are of later date (about fifty years).—English, thirteenth century [83—1864].

Plate No. 51.

Detail to the Syon Cope. By looking closely into this fine specimen, Dr. Rock says,* "We find that, for the human face, all over it, the first stitches were commenced in the centre of the cheek, and worked in circular or straight lines, into which, however, after the middle had been made, they fell, and were so carried on through the rest of the fleshes. After the whole figure had thus been wrought, then, with a little thin iron rod, ending in a small bulb or smooth knob, slightly heated, were pressed down those spots upon the faces worked in circular lines, as well as that deep, wide dimple in the throat, especially of an aged person. By the hollows that lastingly sunk, a play of light and shadow is brought out that, at a short distance, lends to the portion so treated a look of being done in low relief."

* "Textile Fabrics," p. 288.

Detail from the Syon Cope. English, date about 1250.



Door Hanging. Saracenic, 17th Century [53-1898.]

Plate No. 52.

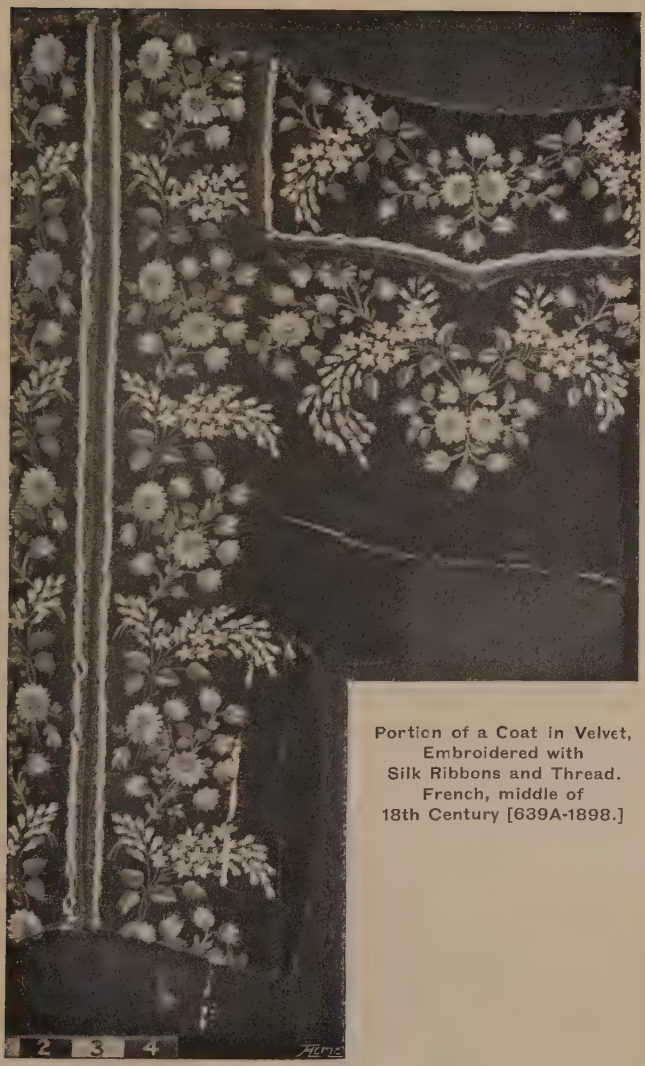
Door-hanging. In brick-red coarse linen. The design is chiefly composed of circular forms, cut away, and the openings bound with piece silk on the cross ; the edges have been turned in and hemmed. These silks are deep indigo, pale blue, a light sage-green, straw, and buff. There is an inter-lining of thick canvas, and then a dull red silk on the reverse side.—Saracenic, seventeenth century [53—1898].

Plate No. 53.

Portion of a coat in velvet embroidered with silk ribbons and thread.—French, middle of eighteenth century [639A—1898].

There are some kinds of ribbon-work produced at the present time by the French and copied by the English which are about as cheap and nasty in appearance as it is possible to imagine. This coat given is perhaps passable; however, it is not a kind of production to be admired or encouraged.

Plate No. 53.



Portion of a Coat in Velvet,
Embroidered with
Silk Ribbons and Thread.
French, middle of
18th Century [639A-1898.]

V.

IMPLEMENTS AND MATERIALS USED IN EMBROIDERY.

Implements.

Needles.—It is a mistake to use a very fine needle. The silk thread or crewel must pass loosely into the eye. Unless the eye is relatively larger than the silk, it does not make a sufficiently large hole in the material, and the silk is then roughened and pulled out of shape each time it is taken through the too small hole.

Scissors.—Short, sharp, and finely pointed.

Prickers for gold embroidery are necessary; also in some forms of couching they are useful for arranging the lie of the thread.

Thimbles.—Workers sometimes prefer ivory or vulcanite. Two thimbles are used for framework.

Materials.

Crewels.—Never take more than about half the length of a skein in your needle. If a long needleful is used, it is not only wasteful, but liable to pull the work, and become frayed or knotted before you have used it all. Crewels manufactured with a twist are considered bad. No doubt a twisted crewel wears better, but they are not so soft and harmonious as when they are untwisted.

The colours in the best quality crewels are perfectly reliable, will wash well, providing no soda or strong soaps are used.

Linens, cloth, serge, flannel, etc., are suitable grounds for crewel-work.

The miscalled Bayeux *tapestry* is embroidered in worsted on a linen ground.—Eleventh century, English.

Tapestry wool is more than twice the thickness of crewels. Useful for bold designs.

Arrasene.—A species of worsted chenille, also useful for broad effects. It is made in silk as well, but is inferior to the worsted.

Flax Threads.—This is a production of comparatively recent date, which is glossy,

even, good in colour, and durable. This thread has almost driven the old-fashioned ingrained cottons out of the field.

Silks. — "Embroidery" or bobbin silk. Mostly used for fine work.

Purse Silk.—A tightly twisted silk. Used very much for ecclesiastical work.

Raw or Spun Silk.—A cream-coloured, soft, untwisted silk.

Filoselle is a pure silk (the best quality). It is inferior in quality to bobbin silk; nevertheless it can be used for many purposes. Where silk or satin grounds are employed, it is better to work with the best silk.

Tussore.—A wild silk of India. Can be produced for less than half the price of the cultivated silk of Italy, China, and Japan.

Filo floss is much used in embroidery at the present time. It has a beautiful gloss, and takes the dyes well.

Gold Threads, etc.

There is a good deal of "Japanese gold thread" used both in ecclesiastical as well as domestic work at the present time. The great advantage is it does not tarnish, while the so-called real gold does discolour. Where

silk embroidery wants a gold outline, the Japanese gold answers that purpose well. When the best gold is desired, the following list may be of some assistance :—

Passing.—A bright, smooth thread.

Tambour.—Like "passing," but still fine.

Rough Purl.—Dull.

Smooth Purl.—Bright.

Check Purl.—Rough and sparkling.

Pearl Purl.—In effect like small beads strung together.

Bullion.—The largest size of "purl."

Plate.—A flat gold about $\frac{1}{16}$ in. wide.

There are *gold-twisted cords* of various thicknesses.

Purl may be either in gold or silver. It is made in a series of continuous rings rather like a corkscrew. Can be cut at the required lengths, threaded on the needle, and fastened down as in bead-work.

Plate is a narrow, flat piece of gold or silver, and is stitched to the material by threads of silks, which pass over the metal.

Gold and Silver Passing and Tambour.—Fine kind of threads. Can either be used for working through the material, or can be laid like the Japanese gold.

Spangles.—Sometimes of pure gold. There are in the market at the present time a number of fancy coloured metal spangles.

Fabrics used as Grounds for Embroidery.

Linen.—A number of hand-made linens are produced by the "Windermere Industry," useful grounds for all kinds of embroidery. The colours and textures are most beautiful in quality, and admirable for embroidery purposes.

Flax is an unbleached brown linen.

Kirriemuir twill is a fine twilled linen made at Kirriemuir.

Sail-cloth is a stout linen, of yellow colour.

Oatmeal linen is finer and of a greyer tint than *oatcake linen.*

Smock linen is a strong, even, green cloth.

There are endless varieties of fancy linens, and most of them can be worked in the hand.

Cottons and Woollens.

Serge, soft or super serge, takes embroidery well.

Cricketing flannel is a fine creamy colour, soft, and can easily be worked in the hand.

Diagonal Cloth.—Can be used for table-linen, curtains, etc.

Velveteen is good for grounds, and can be worked in the hand.

Utrecht Velvet.—Suitable for crewel or tapestry wool embroidery.

Velvet-face cloth is a rich plain cloth, without gloss. Useful for altar-cloths.

Felt.—Sometimes used for the ground of curtains or altar-cloths.

Genoese velvet is very rich in colour and quality for grounds. It should be "backed" with cotton or linen lining if it is to be heavily embroidered.

Silks and Satins.

Silks and satins are usually embroidered in a frame. Both are very beautiful for grounds.

Silk sheeting.—Of good quality, suitable for piano coverings, panels, etc. Can be embroidered in the hand.

Tussore and Corah silks are very beautiful. They will only carry light embroidery in silk or filoselle.

Brocades are admirable for grounds. The woven pattern gives (if well chosen) a pleasant contrast to the embroidery.

There are also a number of silk and linen mixtures procurable which are suitable for grounds.

Cloth of Gold and Silver were metal threads woven with silk. Chiefly used for heraldic and ecclesiastical embroidery.

Bandekin.—That sort of costly cloth of gold which took its famous name from Bagdad.

Dorneck.—A name given to an inferior kind of damask wrought of silk, wool, linen thread, and gold in Flanders. Towards the end of the fifteenth century it was used much for church furniture.

VI.

STITCHES.

The following stitches are all either in general use or recognized as good from much experience, or they are taken from old work in the South Kensington Museum. Of the latter many seem complicated, but are quite worth the trouble of puzzling out; many are exceedingly effective in use. They are, most of them, decidedly economical, as the silk is generally all on the surface. One, the old Portuguese piece (Plate No. 41), worked in a tightly twisted linen cord on a pale écru linen ground, had more than two dozen different stitches, a number of which have been worked out and are given here.

When crossbars are given as a foundation, if they are intended not to show when the stitch is finished, they are best done in a fine macramé string, as it is firm and smooth. These stitches, such as Figs. 19, 20, 23, 26, 27, 28, and 31, which depend partly for their charm

on the twist of the knot being seen, are best worked in some tightly twisted silk. It has been necessary to draw many of the stitches with an appearance of greater openness than is evident in their actual state, for otherwise the interlacing and position of the thread would not have been clearly visible.

Never use too long needlefuls, and see that the eye of the needle is large enough to take the silk easily, otherwise the silk or wool is rubbed and roughened in its passage backwards and forwards through the material. The material must be held in a convex position over the fingers, so that the silk or wool in the needle shall be looser than the ground. These rules apply generally to all handworked embroideries, and, if carefully observed, will aid in avoiding pulling or puckering the work.

The simplest types of stitches which can be worked in the hand are stem-stitch, split-stitch, satin-stitch, embroidery-stitch, button-hole stitch, blanket-stitch, knotted-stitch or French knots, bullion knot, the chain-stitches, darning, etc.

The different kinds of stitches which are usually worked in the frame are embroidery-

stitch (embroidery-stitch, when worked in the frame, is exactly the same as that done in the hand, but by the use of the frame you get a much more even effect); couching, or laid embroidery; net-patterned couching; brick-stitch; diaper-couchings; basket-stitch; cross-stitch; burden-stitch; cutwork, or appliqué; stem-stitch (this does not differ in any way from that worked in the hand, except that the needle is worked through the material with both hands, as in all frame-work; the same applies to split-stitch worked in the frame); Japanese-stitch, a modification of stem-stitch (see Plate No. 68); tambour-work, which is very seldom practised now.

There are excellent specimens of this latter stitch to be seen in most English homes, produced by our grandmothers in the last century.

In tambour-work the thread is kept below the frame, and directed by the left hand. The hook, which is like a crochet-needle, is passed from the surface through the stuff, which takes hold of the thread, and brings it up in a loop through the preceding stitch; the effect is that of a close chain.

The frame is formed of two rings of wood or iron, made to fit closely one

inside the other. These rings are both covered with flannel or baize wound round them, until the inner one fits tightly or can only just be passed through the outer one. The stuff to be embroidered is placed over the small loop ; the other is then pressed down over it and fastened with a screw. In Ireland wooden frames of this kind are frequently used now for white needlework on thin material.

Gold embroidery.—The material on which gold embroidery is to be worked should be herring-boned very evenly and firmly on to a backing of linen (never cotton), and stretched in an embroidery frame. Sometimes the gold embroidery is worked on a strong linen, cut out and applied in the same way you do appliqué.

Old embroideries are frequently cut out and transferred to new grounds, and then treated like appliqué. The best method to finish the edges is to work in silk carefully matched in colour to the old embroidery ; sometimes cords or hanks of silk couched for finishing the edges. This method is less expensive but not so satisfactory. It is easy to perceive by this treatment that the work has been transferred, which is not desirable.

PLATE NO. 54.

Stem-stitch (Fig. 1).—The first stitch usually taught to beginners (sometimes called "crewel-stitch"). The most useful stitch for work done in the hand, outlining, etc. The stitches should follow in a line, a long stitch forward on the surface, and a shorter one backwards on the underside of the fabric.

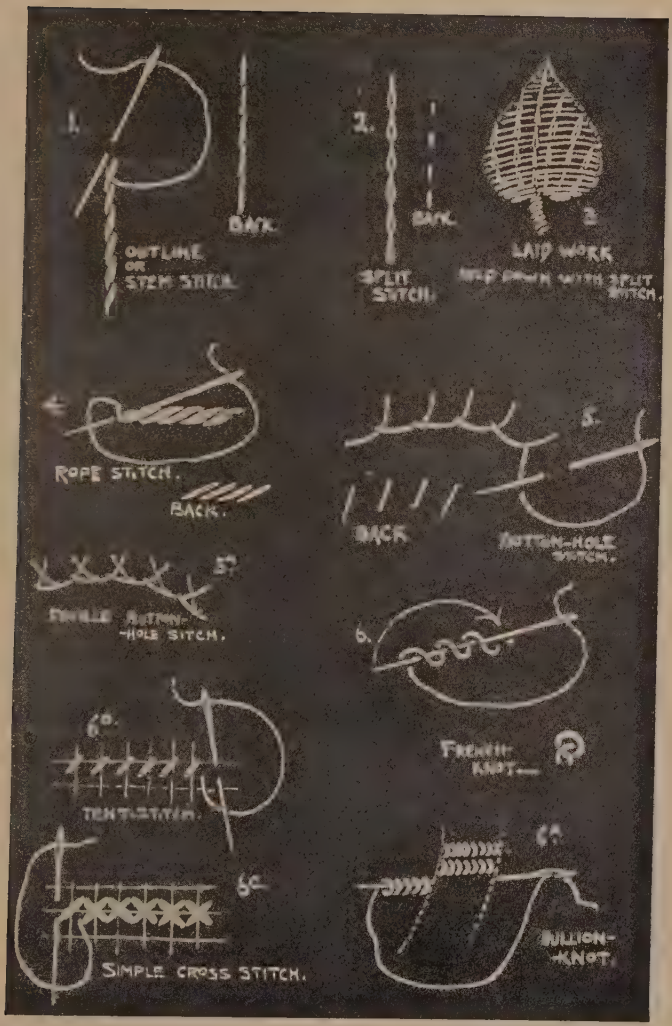
Split-stitch (Fig. 2).—This is also used for outlining and for holding the silk in its place, in some kinds of laid-work. A long, straight stitch is taken, and the thread is then brought up in the middle of it, which is split in passing ; hence the name.

Rope-stitch (Fig. 4).—This is useful for giving a thick, raised line, often worked in tapestry wools. To make the stitch solid, it is necessary that the needle should be put in as close as possible to the top of the previous stitch.

Button-hole Stitch (Fig. 5).—Requires no further explanation. In Fig. 5A there is a successful combination of double button-hole stitch, one worked over the other.

French Knots (Fig. 6).—A very ancient stitch, much used by the Chinese for all kinds

Plate No. 54.


1.
BACK.
OUTLINE OR STEM STITCH.
2.
BACK.
SPLIT STITCH.
3
LAID WORK
KEPT DOWN WITH SPLIT STITCH.
ROPE STITCH.
BACK.
4.
BACK
5.
BUTTON-HOLE STITCH.
5a.
DOUBLE BUTTON-HOLE STITCH.
6.
FRENCH KNOT.
6a.
TENT-STITCH.
6c.
SIMPLE CROSS STITCH.
6d.
BULLION-KNOT.

of elaborate embroidery (see Plate No. 64). The number of twists round the needle depends very much on the thickness of the silk or crewel. For the centre of flowers, such as daisies, marigolds, etc., it is a very useful stitch.

This knotted stitch does not seem to be confined to any country. We get a good deal of it in old English work, in foliage of trees and shrubs, when employed in landscape embroidery.

Another variety of knotted stitch which resembles *bullion* is *Bullion Knot* (Fig. 6A). A stitch is taken into the material the length of the roll required ; the thread is then twisted perhaps nine or ten times round the point of the needle, which is with great care drawn out through the tunnel made by the twists. The needle is then inserted once more in the place where it first entered the material. In other words, you treat the thread in the same way you would bullion or purl.

Tent-stitch (Fig. 6B).—May be placed under the same heading as cushion-stitch.

Opus Pulvinarium, likewise called *Cross-stitch* (Fig. 6C), is a regular and even cross on the surface.

Plate No. 55.

Figs. 7 and 8 are worked along the finger from left to right, the needle always pointing downwards. They can also both be worked open to show the ground or closed.

Figs. 9 and 10 are worked across the finger, the needle always pointing into the centre from the left and right alternately.

Fig. 11.—Also held towards the worker across the finger, the needle pointing right to left downwards and upwards alternately.

Plate No. 56.

Chain-stitch (Fig. 12) is made by taking a stitch downwards, and before the needle is drawn out of the fabric, the silk is brought round towards the worker, and under the point of the needle. There are a quantity of examples amongst the Persian and Indian work in the South Kensington Museum, where the ground is entirely filled in with solid *chain-stitch*, which is usually called *tambour-work*, worked, no doubt, in the tambour-frame with a crochet-hook.

Plate No. 55.

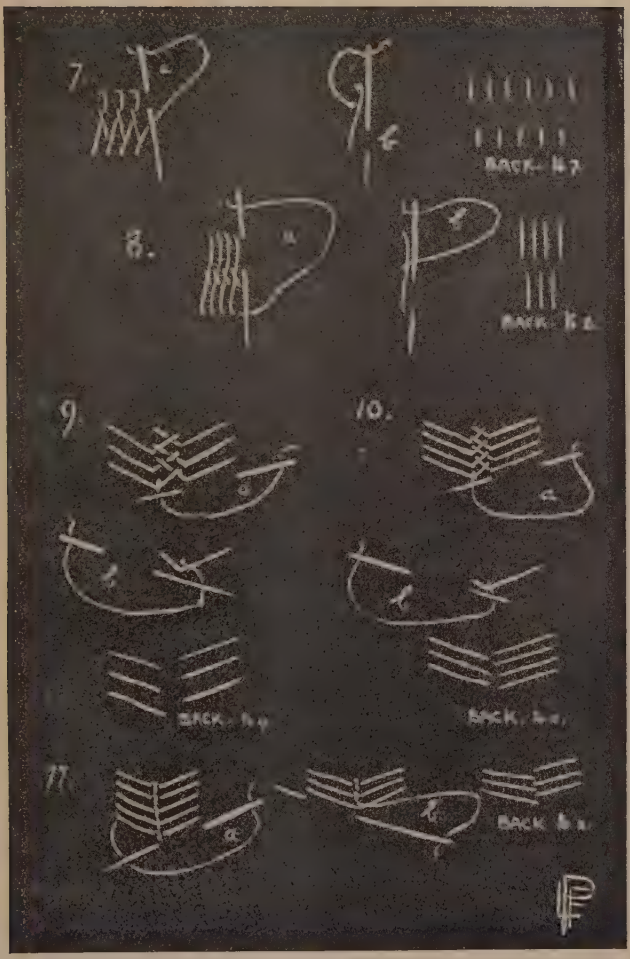


Plate No. 55.

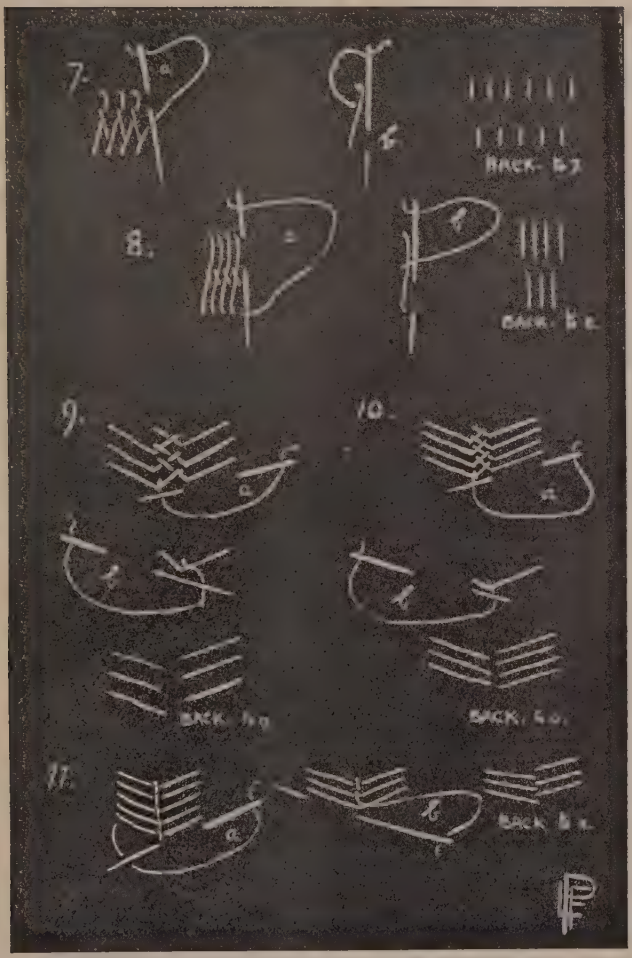
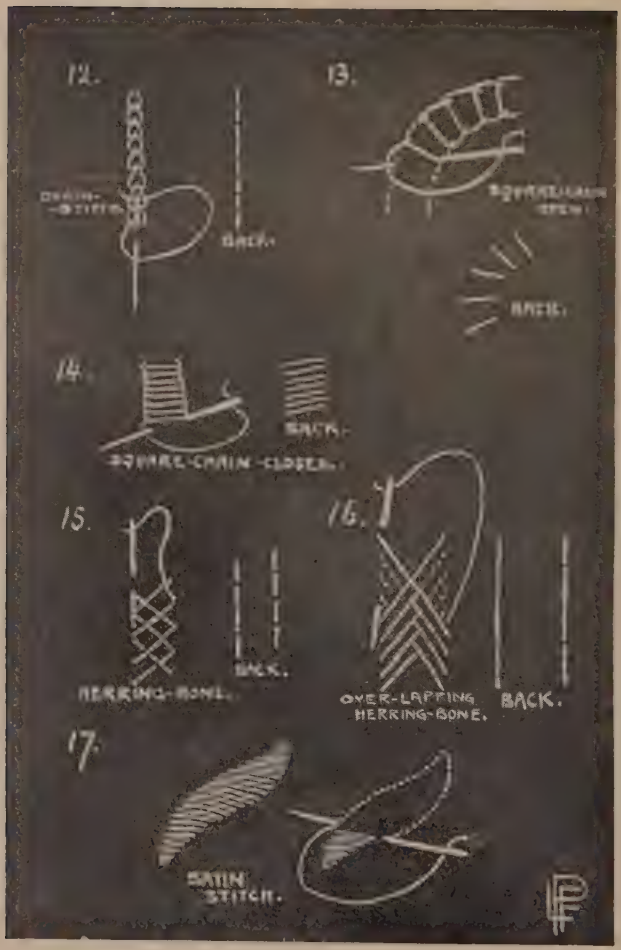


Plate No. 56.


12.
BACK.
13.
BACK.
14.
BACK.
15.
BACK.
HERRING-BONE.
16.
OVER-LAPPING
HERRING-BONE.
BACK.
17.
SATIN
STITCH.

Square Chain, open (Fig. 13).

Square Chain, closed (Fig. 14).

These three, Figs. 12, 13, 14, are all worked on the same principle, as will be seen by the examples.

Herring-bone (Fig. 15), *Overlapping Herring-bone* (Fig. 16).—Both of these are worked across the finger, but upwards, the needle always being at right angles to the finger. They can also be either more or less open.

Satin-stitch (Fig. 17).—This is apparently the most simple of stitches, but is really quite one of the hardest to do well ; the edge must be so accurate, the stitches lie so evenly, the slope and its change of direction be so gradual, that it taxes at first the patience of the worker. However, once it has been mastered its charm is great, and few stitches equal it for severity. It shows to the best advantage the beauty of the silk and its gloss. It consists in taking the needle each time back again almost to the spot from which it started. The same amount of silk or crewel remains on both back and front of the work ; it is, therefore, not the most economical.

Plate No. 57.

Single Coral (Fig. 18).—Leave (A) rather loose, so that when (B) is pulled (A) makes a three-cornered loose knot.

Tied Coral (Fig. 19).—This when worked has the appearance of the second diagram. The first is rather exaggerated, to show the exact interlacing of the thread. This stitch, with *button-hole* each side, makes a good narrow border.

Bead-edging (Fig 20).—This, like Figs. 18 and 19, is also worked almost entirely on the surface, the back in each case being very simple.

Snail-trail (Fig 21).—The same principle as *single coral*, only worked more on the slope.

Darning (Fig 21A).—Simple, effective, and useful for backgrounds.

Plate No. 57.

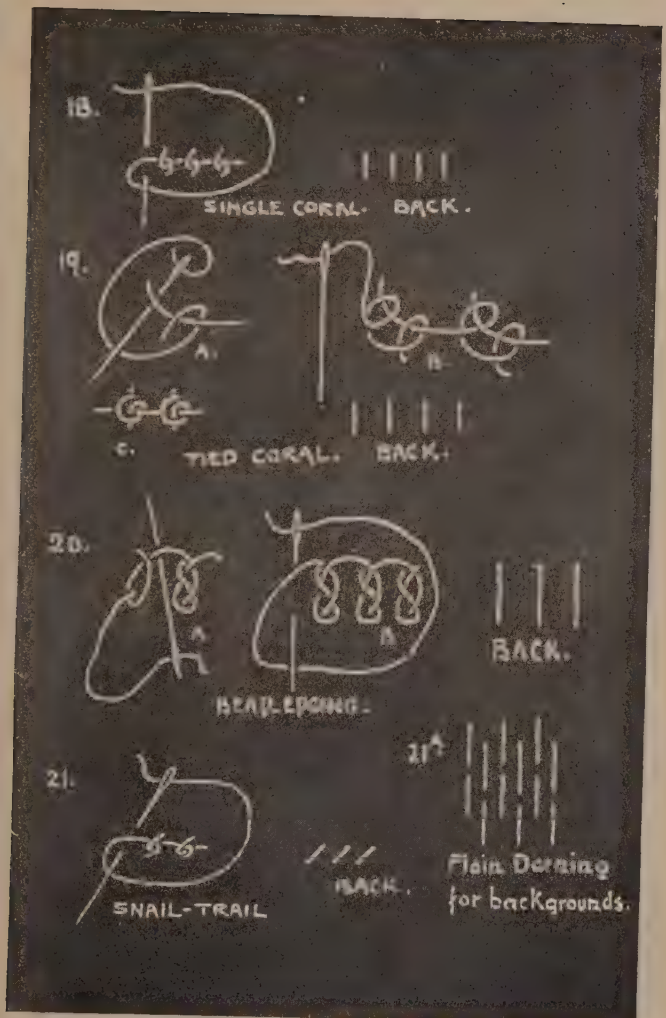

18.
SINGLE CORAL.
BACK.
19.
A.
B.
C.
TIED CORAL.
BACK.
20.
A
A
BACK.
BEAD-EDGING.
21.
21A
SNAIL-TRAIL
BACK.
Plain Darning
for backgrounds.

Plate No. 58.

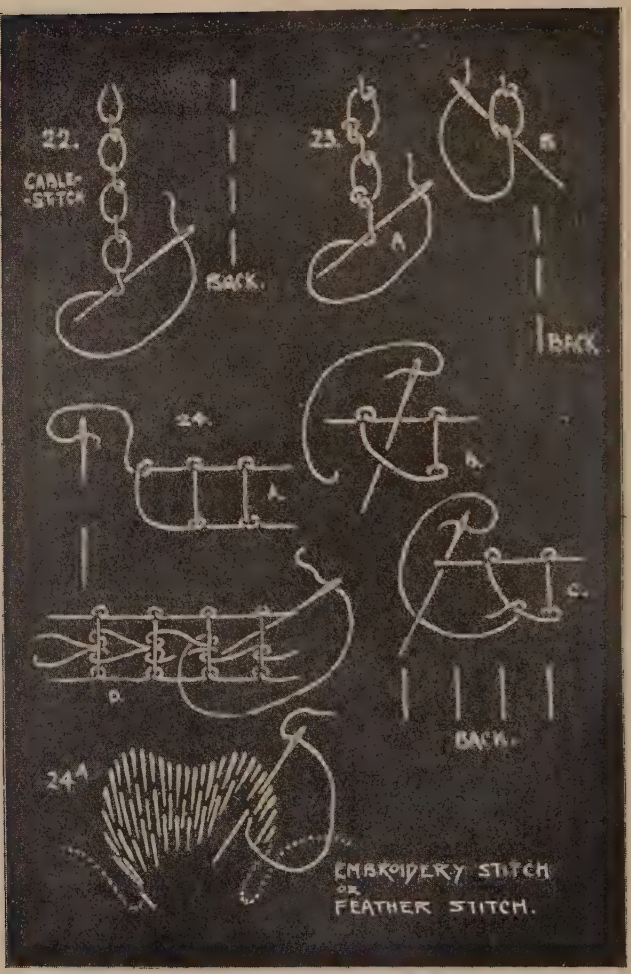

22.
CABLE-STITCH
BACK.
23.
A
B
BACK.
24.
A.
B.
C.
D.
BACK.
24A
EMBROIDERY STITCH
OR
FEATHER STITCH.

PLATE NO. 58.

Cable-stitch (Fig. 22).—The first stitch of all is to make a small link; then, after twisting the needle under and over from the right side, insert it into the stuff in front of the large loop.

Cable-stitch with knot (Fig. 23) from the old Portuguese piece (Plate No. 41).—It is very like Fig. 22, but with addition of the knot. The needle is placed as at (B) under the left side of the loop, and also under the loose thread from the left side, and pulled tight, after which the ordinary large loop is made.

Fig. 24 is found in several old pieces of work in the South Kensington Museum. It is useful when a band is wanted, which will cover well, and yet not be too solid. (A), (B), and (C) for the foundation only; (A) passes through the material, whilst (B) and (C) go under the thread only.

Embroidery-stitch (Fig. 24A), or *Feather-stitch* (*Opus Plumarium*).—So called from its supposed resemblance to the plumage of a bird. It consists of a long and short stitch, which are worked into and between each other. This stitch is a very important and beautiful one, and should be mastered thoroughly. As in most things, practice only can make the worker perfect.

Plate No. 59.

Fig. 25 is only the foundation stitch on which Figs. 26, 27, and 28 are all worked. It consists of two rows of chain-stitches, the meshes of which are opposite to each other, and through which long, straight crossbars are worked. These three also are taken from the example on Plate No. 41, and could be worked in a hard, strongly glazed thread. They would be effective in purse silk.

Fig. 26.—Two of the bars are taken together on which to make this stitch. It has the effect of long, chain-like meshes down the centre, whilst the thread is whipped round twice, or, if necessary, thrice, on each side. After the foundation has been made, all the succeeding stitches, *A* to *G*, are worked on the surface. Stitch *A*, which seems to be too evident, and which must not show when the whole is done, goes backwards behind the large loop as soon as *E* is worked.

Fig. 27.—These straight brick-stitches are also worked on the surface over the cords, but it is as well now and then to carry one

Plate No. 59.

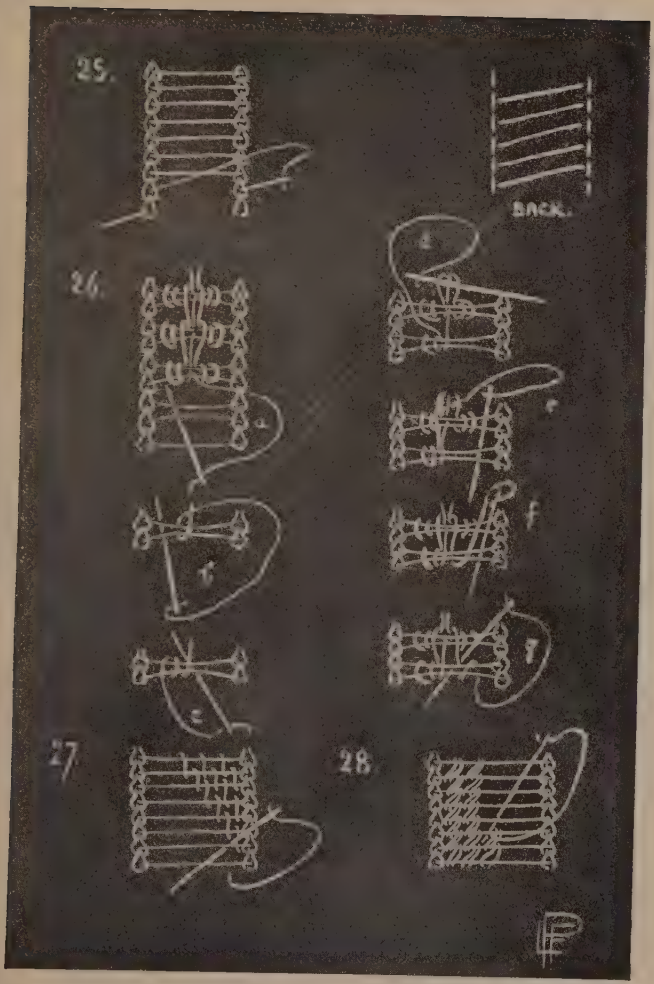
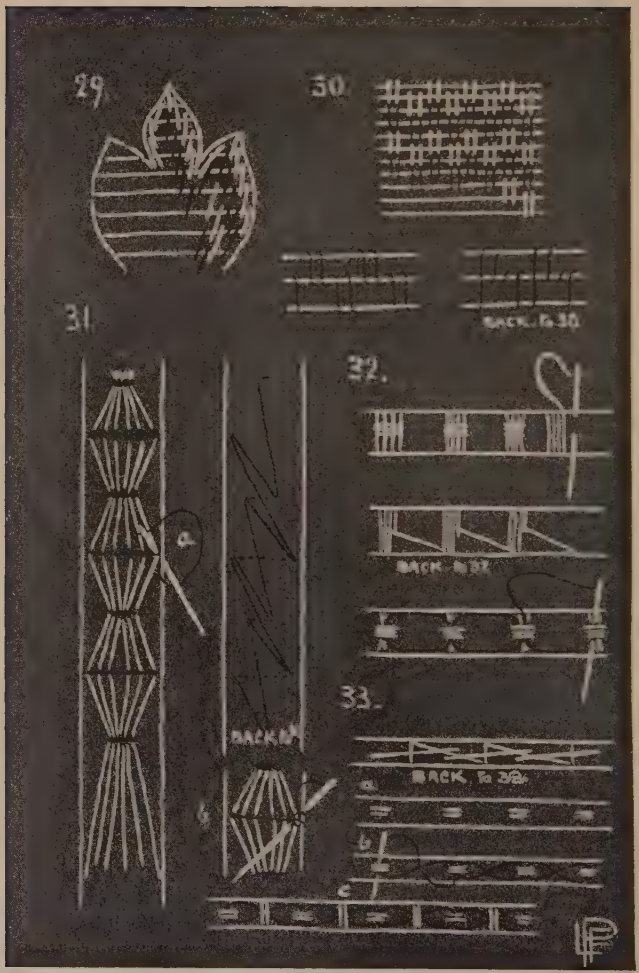


Plate No. 60.



through the material to keep them steady and straight.

Fig. 28.—These stitches are on the slope, and are worked up and then down the bars, first behind two bars and then behind one; then, to form the next group, behind two, behind one, and so on.

Plate No. 60.

Fig. 29.—Also a form of *bricking*, the stitches being only over the crossbars. It is worked in two colours, the stitches being set obliquely. One shade is carried all the way round, then the second all round, and so on, using the shades alternately.

Fig. 30 is again a *brick-stitch* worked through the material, the crossbars being only to raise it and keep the stitches even. It is done in two shades, two rows of each; but the two rows are done at once, as will be seen by the enlarged diagram, where both back and front are given. The thread goes behind two, behind one, behind two, behind three, this last being to regain the lower line so as to be ready to go behind two, behind one again.

Fig. 31.—This stitch, like most of the others in two colours, is taken from the example on Plate No. 41. First attach the six or eight long threads at the top, and stitch down to the narrow places, then put the long stitch across the width of the border. The third time down makes the knot as at A, then at B, the wide place, pulling out the thread to the full width; the second part of the knot, as at B, is to pull the knot over upon the top of the band, so as to have the thread in place below the line for the second knot.

Figs. 32 and 33 are two rather similar borders, though worked differently. In Fig. 32 the uprights hardly show when done, and are really to raise the stitch.

Fig. 33.—A and C go through the material, whilst B only goes under the thread in both journeys.

Plate No. 61.

Fig. 34 is really a sort of Oriental or herring-bone in alternate colours, worked over a ladder, so that all the silk is on the surface. The needle always points towards the centre.

Plate No. 61.

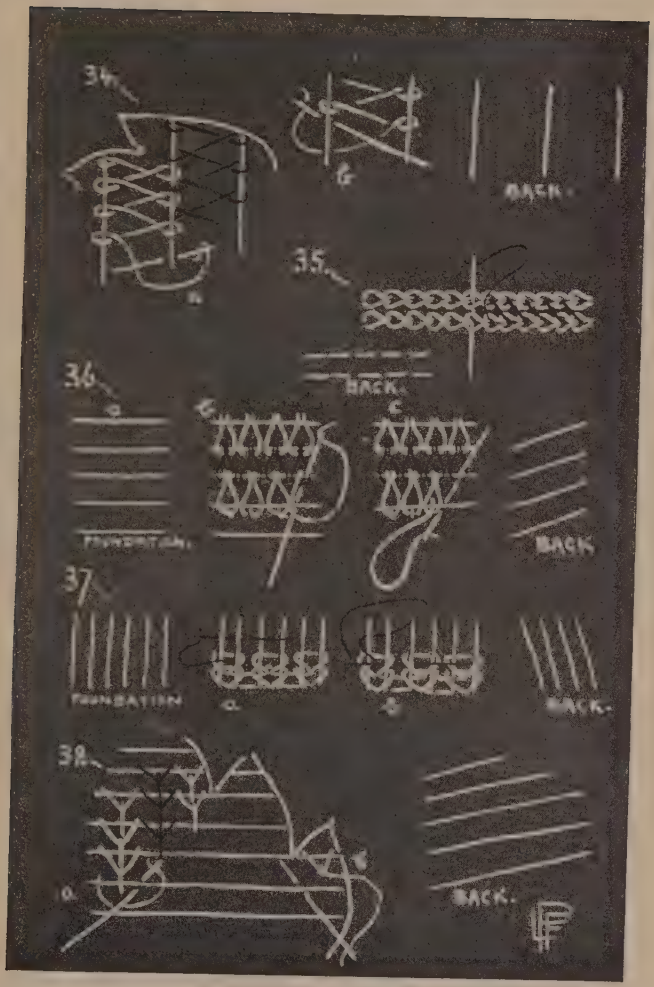

34.
BACK.
35.
BACK.
36.
FOUNDATION.
BACK
37.
FOUNDATION
BACK.
38.
BACK.

Fig. 35.—Two rows of chain-stitch, which are whipped together with a contrasting colour, or even another shade. This second colour only passes under the inside of the meshes, and not through the ground.

Figs. 36 and 37 are similar in effect; but Fig. 36 is done on crossbars, and towards the worker, whilst Fig. 37 is on upright bars, and worked away from the worker.

To produce Fig. 36 with alternate rows in different colours: after making a chain-stitch loop A, over two bars, put the needle up behind two bars B, and bring it out in the centre of the next loop. This, if worked with four or five loops only, can be padded underneath the bars to look round and raised.

Fig. 37.—A makes the first half of the mesh, B the second, and at the same time connects it with the next, in the centre of which the needle comes out. Two rows are worked in one colour, and then change.

Fig. 38.—The two shades are worked in alternate descending lines. B must always go over one bar lower than A has done.

In Figs. 34 to 38 the silk is in every case on the surface of the work.

43
BORDER OF DESIGNS WORKED BETWEEN 2 SILVER THREADS.
44
COUNTER-CHANGING APPLIQUÉ BORDER.
45
BORDER IN SATIN-STITCH EDGED WITH FRENCH KNOTS.
46
COUNTER-CHANGING APPLIQUÉ BORDER.

Plate No. 63.

Fig. 43.—Taken from a piece of Indian work in beetle's wings and silver thread. The jewelled effect of beetle-wings in this border suggests possibilities with the use of blues, purples, and bottle-green silks.

They would all have to be the same relative weight of colour. The small oblong disks could then be worked in satin-stitch, in floss, or some very smooth, glossy, and untwisted silk. The introduction of the new aluminium thread would give the effect of the silver, but it is rather duller and does not tarnish.

Fig. 44 is a counter-change pattern from an old appliqué stole, crimson velvet and yellow satin outlined in gold.—From Mexico, Spanish, seventeenth century.

Fig. 45.—Details given of a border worked in satin-stitch, fine silk gimp, and French knots.—Italian, sixteenth century.

Fig. 46.—Very simple example of counter-change. Often used in Persian pottery.

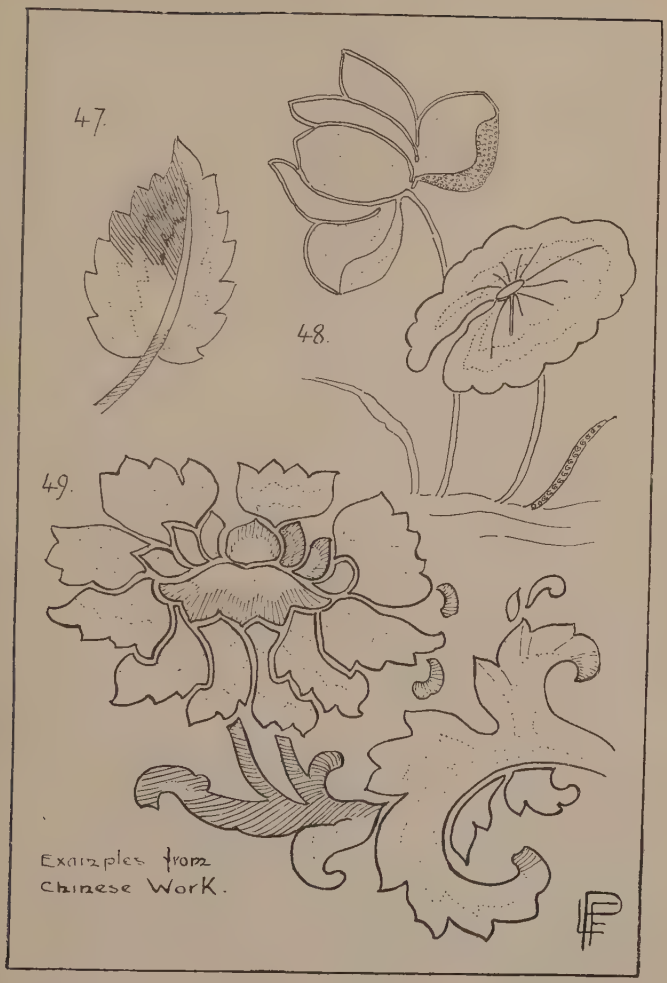
Plate No. 64.

Figs. 47, 48, and 49 are all taken from Chinese work, and show their rigid method of shading in blocks.

Fig. 47 is termed "encroaching shading." In it the stitches are all evenly lengthened beyond the amount visible in the finished work; the following row is then taken up into the previous stitches, so that a raised line (following the outline in shape) is made, which only on close examination proves not to be corded underneath.

Fig. 48 is an example of shading done entirely with *French knots*, the dotted lines showing the area of each different colour. The outline is in fine gold, and, if carefully followed, it will be seen that it is so cleverly managed as to necessitate no break through the whole flower.

Fig. 49 is given to show how the Chinese use the change of direction of their stitches in this block-shading to give variety; also to emphasize the value of *voiding*—that is, leaving the ground to show all round each petal and mass in a manner which is rather similar to the use of ties in stencilling.


47.
48.
49.
Examples from
Chinese Work.

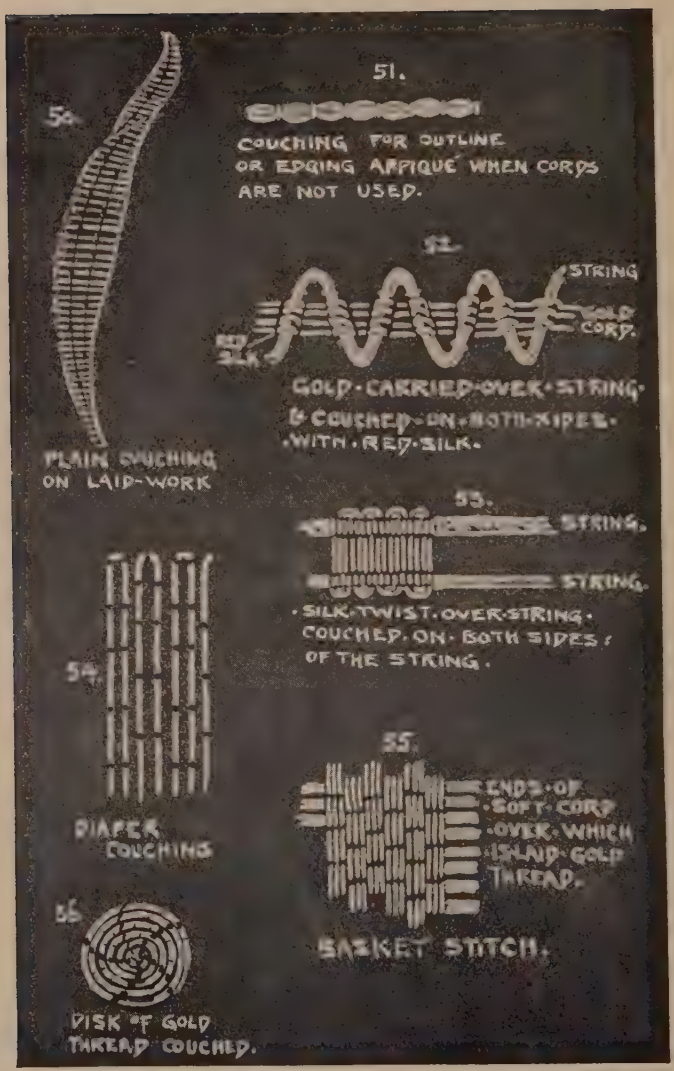

51.
COUCHING FOR OUTLINE OR EDGING APPIQUÉ WHEN CORDS ARE NOT USED.
52.
STRING
GOLD CORD.
RED SILK
GOLD CARRIED OVER STRING & COUCHED ON BOTH SIDES WITH RED SILK.
52.
PLAIN COUCHING ON LAID-WORK
53.
STRING.
STRING.
SILK TWIST OVER STRING COUCHED ON BOTH SIDES OF THE STRING.
54.
DIAPER COUCHING
55.
ENDS OF SOFT CORD OVER WHICH ISLAND GOLD THREAD.
BASKET STITCH.
56.
DISK OF GOLD THREAD COUCHED.

PLATE NO. 65.

Fig. 50.—Plain couching on "laid embroidery." First lay the threads evenly from side to side of the space to be filled. The needle, after passing through the material, is brought up again not quite close, but at a distance to allow an intermediate stitch taken backwards, thus laying the threads alternately first, third, second, fourth, and so on; in this way you get a better hold at each end than if laid consecutively in a straight line. As the leaf or form curves your lines of laid-work will gradually follow, opening a little at one end and closing a little at the other. When the layer is complete, threads are laid across at pleasant and fairly regular intervals, following or suggesting the growth (as in this example). These threads are fixed down from the back.

Fig. 51.—Couching or outline for edging appliqué, etc. Usually a thick strand of filoselle, double crewel, tapestry wool, cord, or narrow ribbon, laid down and stitched at regular intervals by threads crossing and holding down the couching-line at right angles.

Fig. 52.—Gold carried over string, and

couched on both sides of the string with coloured silk.

Fig. 53.—Silk twist over string, couched. The twist is laid down two strands together, and is stretched across on each side of the string. This makes a pleasant border. One string for variety is thicker than the other.

Fig. 54.—*Diaper couching.* Gold, silk cords, purse silk, or even untwisted silk, may be used for laying down. By varying the position of the fastening stitches a number of simple patterns may be produced.

Fig. 55.—*Basket-stitch.* Rows of padding, in the form of cotton cord or macramé string, are first laid across the surface of the material and securely fixed down. Gold threads are then placed across them, two at a time, which are stitched down over the padding—usually two rows of these (making four gold threads together). Then the next two rows are treated as brick-stitch, and fastened exactly *between* the previous stitchings. Strong silk must be used, or horse-tail rubbed with bees-wax, for stitching down the gold. Basket-stitch is one of the most ancient methods of couching. It is very handsome and ornamental.

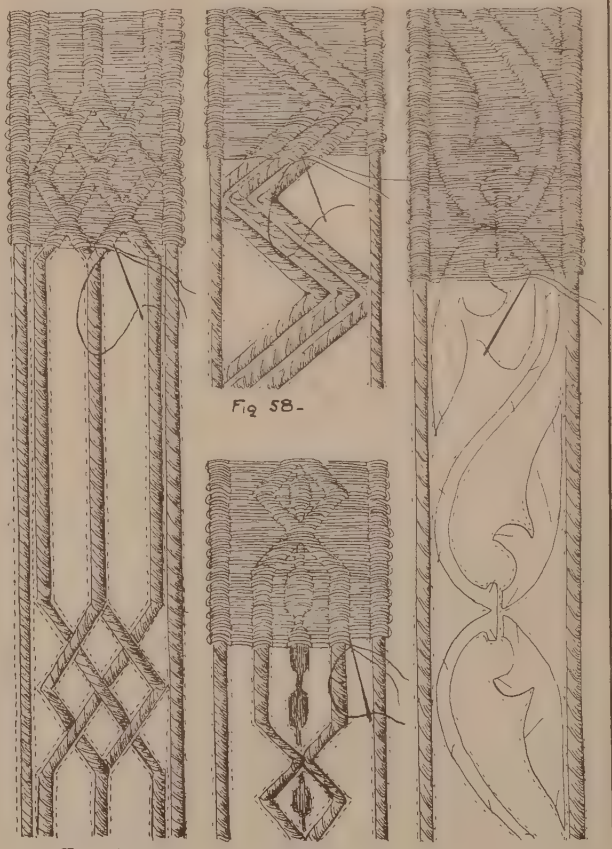


Fig. 57. Fig. 58. Fig. 59. Fig. 60.

Borders Worked in Gold Passing.

C.L.P.

Fig. 56.—Disk of gold thread couched with red silk. The play of light on the gold when wound round in this fashion gives a jewel-like appearance.

Plate No. 66.

Figs. 57, 58, 59, and 60 represent four borders which are worked in gold passing. For Figs. 57 and 58 macramé string is sewn firmly along the lines of the design ; the string must never cross, but be cut off and begun again. The double passing is laid backwards and forwards the whole width of the border, and stitched firmly with waxed horse-tail each side of the strings. For Fig. 59 the centres are padded with a soft cotton called stuffing cotton ; and in Fig. 60 the design is cut out in cardboard tacked down in its place and the gold laid across, and stitched down on each side, as over string in the other figures.

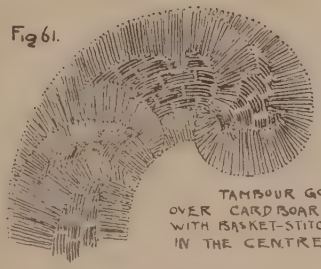
Plate No. 67.

Fig. 61 shows how tambour gold is used over cardboard. The design should be drawn out on the material, then cut out in cardboard rather *smaller* to allow for the gold over the card without enlarging the design. Place the pieces of cardboard within the lines of the design on the material and tack them firmly down, lay the tambour (used double, like passing), backwards and forwards, and stitch firmly with waxed horse-tail at each side of the card ; the centre of this figure is filled in with basket-stitch.

Fig. 62 is an example showing the use of purl.

Purl is made of the finest gold wire twisted to form a round tube. It must be handled very carefully, as it is elastic, and if once stretched is quite useless. First lay it on a piece of cloth, and cut the required lengths with short, sharp nail-scissors which meet well at the points. The pieces are then threaded like beads, as in Fig. 62, the rosettes in Fig. 64, and the pomegranate seeds in Fig. 65. They are quite simple to work. Bring the silk up at the base of the seed, thread on the

Fig 61.

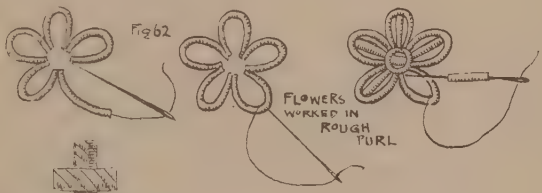


TAMBOUR GOLD OVER CARDBOARD WITH BASKET-STITCH INTRODUCED IN THE CENTRE.

ENLARGED EXAMPLE.

TAMBOUR GOLD OVER CARDBOARD.

Fig 62



FLOWERS WORKED IN ROUGH PURL

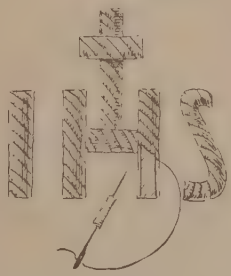


Fig 63. PURL USED OVER PADDING

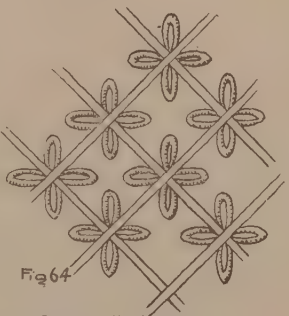


Fig 64

CROSSED LINES ARE IN PLATE, AND OTHER PORTIONS IN PURL

C L.P

needle a piece of purl the length required, take the silk back close to where it came up, and secure the loop with a stitch, as shown in flower, Fig. 62. Rough purl is used for the petals of the flower, and a straight stitch of bright purl fills the centre of each petal.

Purl embroidery over padding is more difficult. The simplest way of padding is a single row of macramé string; but that can only be used when the lines of the design are narrow and the same thickness all over, as in Fig. 63.

If your design has lines varying in width, yellow stuffing cotton must be used. Lay as many thicknesses of the stuffing cotton as the design requires, and stitch over from side to side, letting the padding be highest in the middle and rounding down to the sides. As the design widens, add more cotton, one thickness at a time (cut the ends slanting); and when the design becomes narrower, cut away the cotton slantwise, one thickness at a time. Do not grudge time and pains spent in padding, for the whole success in purl embroidery depends on the smoothness of the padding.

Bring the needle up on one side of the

design, thread a piece of purl, and take the needle down at the opposite edge, giving the silk a firm pull so that the purl lies immovable over the padding. At first it is difficult to cut the purl exactly the right length, but that comes with practise. If the pieces are too short, little gaps are left at the sides; and if too long, the pieces lie loosely on the surface. The purl must be so firm in position that you can pass your finger along without displacing them. The purl must look as though actually taken through the material like satin-stitch. It may be worked in a slanting direction, as in Fig. 63, or straight across like satin-stitch.

Rough and smooth purl may be used together, two stitches of one and two of the other alternately; or for monograms, one letter may be rough and the other smooth.

Pearl Purl is used for outlining purl embroidery. *Basket-stitch* can be worked in purl, *i.e.* lay the padding as before described, and cut the purl long enough to cover the strings or padding. Horse-tail silk for purl embroidery should be well waxed. Silk purl in a variety of colours is made (over wire), and can be used with great effect. It is worked in the same way as the gold.

Plate No. 68.

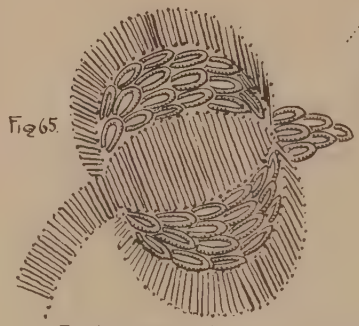


Fig 65.

Tambour gold used over cardboard with purl introduced to represent the seeds of the Pomegranate, & top.

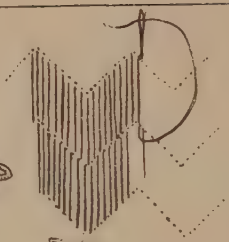


Fig 66
Cushion Stitch

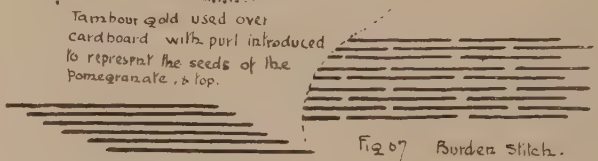


Fig 67 Burden Stitch.

Fig. 68. Japanese Stitch.

Fig 69

Fancy darning for backgrounds.

EFFECT OF DARNING ON BACK OF MATERIAL.

Fig 70

Honeycomb Background

Effect of stitch on back of material.

Plate is sometimes crimped before it is used. Alternate rows of crimped plate and fine gold cord, or passing used double, are very effective for a circle, nimbus, or rays. In old embroideries crimped plate is laid backwards and forwards for the centres of flowers and turnover of leaves, etc.

Fig. 66 is called *Cushion-stitch.* It is similar to laid embroidery, inasmuch as all the silk or crewel is on the surface, and only a single thread of the ground is taken up; and instead of lying in long lines from end to end of the surface you are covering, a pattern is formed in zigzag or meandering lines. The effect when finished is rather like a woven fabric.

Fig. 67.—*Burden-stitch* was used a good deal for flesh in the fourteenth- and fifteenth-century embroideries, no doubt worked in a frame on a fabric of fine, even threads. The same amount of silk appears on the back as on the surface of the embroidery.

Fig. 68.—*Japanese-stitch* consists of long stitches, bringing the needle back within a short distance of the first starting-place. Their appearance should be that of even, parallel lines. They are frequently used in old work.

The *Opus Anglicum*, or *Anglicanum* (English work), which is clearly described by Dr. Rock in his "Catalogue on Textile Fabrics," and which is used in the "Syon Cope" (Plate No. 50), was introduced about the middle of the thirteenth century, and was used strictly for ecclesiastical purposes.

The foregoing typical stitches form the basis of all embroidery. On these numbers of others are constantly invented by ingenious workers. It is said by authorities there are only about seven or eight necessary stitches to learn in embroidery, and when the worker has once mastered those, if at all inventive, numerous others will follow. Never be afraid to unpick your work; a small piece badly done may spoil the whole embroidery. Stitches constantly vary in their application. Good embroiderers have different methods. In some instances, to avoid waste of material they work as much on the surface as possible, while others do not trouble themselves about the quantity of material on the wrong side. Under any circumstances your work must be well finished at the back.

VII.

ECCLESIASTICAL AND HERALDIC WORK.

It appears absolutely necessary to use gold and silver in ecclesiastical and heraldic work. The dalmatic, or vestment, can be ornamented entirely in gold on purple, scarlet, blue, and the richest coloured fabrics, without the slightest fear of gaudiness or vulgarity. For domestic decoration, gold must be used with greater reticence.

The designer for church and heraldic work is called upon to treat his figures, animals, and symbolic ornament, with severity. The objects must read clearly at once in a firm, graphic manner; frequently a rich, bold outline is necessary. To the practical artist in the different branches of church or ecclesiastical decoration, an acquaintance with Christian symbolism is all important.

We have said in heraldry the signs are often the only clue to authorship. They may

furnish the lost link in a broken pedigree, or unravel an entangled point in family history.

The "Syon Cope" (Plate No. 50) bears armorial shields embroidered, which have a curious value, and add extraordinary interest.

The heraldic designer emphasizes the striking features of the objects he represents; for instance, in animals, the lion's mouth and tongue, its tail and mane, and particularly the claws. He felt, for distinctness, that bold characteristics had to be emphasized; he is forced by circumstances to limit his representation of the natural animal.

On mediæval brasses, in stained glass, marble, stone, woven fabrics, and embroidery, we get numerous beautiful examples of heraldic devices.

In the earliest times certain tribes took animals, plants, etc., and adopted them as distinguishing marks or signs of the family to which they belonged. These signs were painted on the outer gates of their houses, and carried on shield and banners in battle.

We read (Miss A. Strickland) that Cromwell produced in the House of Lords, by way of evidence against the aged Countess of Salisbury, a vestment (probably a chasuble) of

white silk that had been found in her wardrobe, embroidered in front with the arms of England, surrounded with a wreath of pansies and marigolds, and on the back the representation of the host with five wounds of our Lord, and the name of Jesus written in the midst. The peers permitted the unprincipled minister to persuade them that it was a treasonable ensign; and as the countess had corresponded with her absent son (Cardinal Pole), she was for no other crime attainted for high treason, and condemned to death without the privilege of being heard in her own defence.*

On Plate No. 10, Chalice veil. In one corner is the cup; issuing from it is the Calvary cross, or cross of suffering, which is used to signify the agony of Christ. The (XP) is the monogram, which expresses the name of Christ (being the two first letters combined together of Greek). It is perhaps one of the earliest monograms. It is supposed to have been used in the second century. The other monogram in the opposite corner is used in Greek art to express Jesus Christ.

On Plate No. 25, an orphrey, in which

* "Queens of England," iii. p. 68.

similar monograms are used to express the name of Jesus Christ.

On Plate No. 26, Altar-frontal, which has a heart depicted pierced with an arrow—the emblem of contrition, deep repentance, and devotion in trial.

Transferring Designs.

The transferring of designs on to the material is at no time a very easy or interesting occupation, and is certainly one which most people prefer to have done for them. However, sometimes it is necessary to do it, and better for the designer or embroiderer to do so. There are a variety of methods. First, there is the old and much used pouncing method. Trace the design on a fairly tough piece of tracing-paper, place the tracing on a fold of flannel; with a needle prick out all the lines, making as many as eighteen or twenty holes to each inch. If the two halves of the design are exactly alike, fold it down the centre, and so prick both at once. Then place this pricked tracing on the material you are to embroider, roll a long strip of flannel, about four inches wide, very tightly into a solid cylindrical shape, to use as a pouncer. If

the material is light in colour, use finely powdered charcoal; if dark, use fine French chalk, and with the roll of flannel rub the powder through the small holes. Then remove the tracing very carefully so as not to smudge the powder, and with a fine brush draw in the lines made by the powder, using Chinese white with a little gum arabic to make it stick and a little ox-gall to make it run smoothly. If black is required, use lamp-black or Indian ink; sometimes flake white or ivory black (oil colours) are used, thinned with a little turpentine.

Another method is that with tarlatan. Trace the design accurately on to rather fine tarlatan. Then pin it out tightly and evenly on the material you are to embroider, and go over the lines with a drawing-pen or a brush, with Indian ink or Chinese white. This method is not difficult, but requires infinite care. See the tarlatan does not slip out of its proper place.

The third plan is to put transfer paper under your design, on a firm, hard surface, and with a knitting-needle, agate, or steel tracer, go over the lines very evenly.

THE END.

LONDON:
PRINTED BY WILLIAM CLOWES AND SONS, LIMITED,
STAMFORD STREET AND CHARING CROSS.

Royal School of Art-Needlework,

Exhibition Road, South Kensington.

TECHNICAL CLASSES

FOR

DESIGN AND EMBROIDERY

under subsidy from the Technical Education Board.

Lessons in Embroidery given on Monday and Wednesday; Lessons in Design on Tuesday and Thursday, from 6.30 to 9 o'clock.

Director: G. FRAMPTON, A.R.A.

Embroidery . . Miss Todd.
Design . . . . W. G. Paulson Townsend.

Students in training or working professionally are eligible to compete for Scholarships and Exhibitions awarded by the London County Council.

For the Day Classes, etc., information as to Fees, Lectures, and Scholarships may be obtained at the Royal School of Art-Needlework.

THE WINDERMERE INDUSTRY,

STARTED BY

MRS. BROWNSON and MISS GARNETT

in April, 1891,

HAS for its principal object: The production of things made by hand, particularly handspun and woven materials.

There are now many women employed during their spare time spinning flax, silk, and wool, from which very beautiful materials are made.

Wheels are lent to the women by the "Industry" free of cost, and they are paid for the yarn they spin at fixed rates. This yarn is afterwards woven and then sold by the "Industry" at a price which is just sufficient to cover all expenses connected with its production.

The linen forms a very beautiful ground for all kinds of embroidery, and is used for household purposes.

For further particulars apply, Miss GARNETT, The Spinnery, Windermere.

Miss Garnett has published a small practical and interesting handbook on "Spinning," which can be obtained at the Industry, Windermere.